

Lunar New Year

The lunar New Year, known as *Söl*, *Wöndan*, *Wönil* or *Chöngch'o*, is one of the most important holidays in Korea. During this holiday, there are traffic jams throughout the country as people rush to see their family and relatives. On the morning of Lunar New Year, people don traditional dress (*hanbok*). Various foods and wine are prepared, and then set in front of an ancestral tablet. The table is meticulously arranged according to Confucian tradition; however, many families also have their own traditions governing details of the arrangement. In general, fish is put on the east, meat on the west, fruit in front, rice and soup behind and liquor on the front table. A ceremony is then held during which the male family members pay respect to their deceased ancestors up to the fourth generation by making three full bows.

Family members also visit the graves of their deceased ancestors. On this holiday, after cutting the grass from around the grave, they make a simple offering and then bow three times. In addition to paying respect to the deceased, each family member is expected to make two formal bows to his or her elders. According to custom, the elders then give the person a gift of money, particularly if the person is a child.

Special foods are prepared for this holiday. In particular, rice-cake soup is typically served instead of rice. For this reason, the question 'How many bowls of rice-cake soup have you eaten?' is sometimes used to ask one's age. In North Korea and China, *mandu* (dumpling) soup is often eaten instead. Certain games are also associated with the holiday. A stick-tossing game called *yut* is commonly played. Kite flying is also popular.

The lunar New Year is believed to have been celebrated as early as the Shilla period. It was also an important holiday during the Koryö and Chosön periods. However, during the Japanese occupation (1910-1945), the holiday fell victim to the colonial attempt to suppress Korean culture. Even after the occupation, Koreans were encouraged to observe the solar New Year. As the government increased vacation time for the solar New Year and decreased it for the lunar New Year, the former holiday became the only time suitable for visiting relatives who lived far away. Then, in 1989 the government altered its previous policy, making the lunar New Year an official three-day holiday. Nowadays, nearly all Koreans celebrate the New Year according to the lunar calendar.

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Lyuh Woon Hyung (see Yö Unhyöng)

MacArthur, General Douglas (1880-1964)

Douglas MacArthur was the U.S. general who commanded the Southwest Pacific Theatre in World War II, administered post-war Japan during the Allied occupation that followed, and led United Nations (UN) forces during the first nine months of the Korean War. MacArthur was born in Little Rock Arkansas, the son of Arthur MacArthur a frontier army officer. He graduated from the United States Military Academy (USMA) in 1903, finishing first in his class. His natural leadership qualities came to the fore during his time at West Point and are witnessed in the fact that he was named First Captain, considered the highest honour at the military academy. Upon graduation, MacArthur served in various positions and came into prominence during World War I. He had risen to the rank of Brigadier

General by the conclusion of the war. After the War, he served as Superintendent of the USMA and as Army Chief of Staff in 1930. MacArthur then retired to the reserve list of officers in 1937, but was recalled to active duty and commanded the US forces against the Japanese in World War II in the Far East, eventually being placed in command of all Allied Forces in the Southwest Pacific region. On 2 September 1945 he accepted the unconditional surrender of the Japanese on-board the USS Missouri, and then was appointed Supreme Commander of the Allied Forces in Japan. MacArthur was serving in this capacity at the time of the outbreak of the Korean War in June 1950.

While MacArthur was in Japan he had no direct responsibilities for Korea after the withdrawal of American troops in June 1949, but was responsible for logistical support of the United States Embassy and the Korean Military Advisory Group both in Seoul. Of course, the US military intelligence and the Central Intelligence Agency were aware of a possible North Korean attack, and in February 1950 General MacArthur warned that an offensive was likely in the Spring. However, Washington gave scant regard to his and the other advice it received from the troubled region.

With North Korea's invasion of South Korea on early Sunday morning, 25 June 1950, the United Nations (UN) called for all member countries to aid the South in repelling the attack and in restoring peace to the area. MacArthur received a directive from the Joint Chiefs of Staff placing him in charge of all American military operations in Korea, and he then despatched staff to set up a command post in Korea, ready for his arrival. The general arrived in Suwŏn, south of Seoul, on 29 June and met with the President of the Republic of Korea (ROK) Syngman Rhee (Yi Süngman) and American ambassador to Korea, John J. Muccio. Following his appraisal of the battle then raging in Seoul, MacArthur came to the rapid conclusion that the only hope for the South Korean army was American intervention, and that South Korea would soon face total capitulation unless strong support could be given immediately. This report was despatched to Washington D.C., and President Harry S. Truman convened a meeting of the National Security Council, which authorised General MacArthur to, (a) deploy American troops to provide logistical support to the ROK, (b) establish a secure area around Pusan, and (c) carry out air strikes against North Korea to destroy its military installations. Hence, by nightfall on 1 July, a small advance force of American troops landed in Pusan and prepared to meet the onslaught of North Korean forces, which were now south of the 38th parallel.

By the end of the first week in July, the UN Security Council had issued a directive charging the United States with the unified command of UN forces in Korea, and on 8 July, President Truman appointed MacArthur as commander of all armed forces in Korea. Initially, MacArthur assigned the American ground forces in Korea, the Eighth Army, to Lieutenant General Walton H. Walker, and by 17 July, President Rhee had placed all South Korean forces under Walker. In this early phase of the war, MacArthur concentrated on slowing the North Korean thrust southwards, while trying to assemble a sufficiently strong force to turn the tide. The number of ground troops available to MacArthur was severely restricted, while the South Korean army was poorly equipped and low in spirit after a chain of defeats. Thus, the UN actions in the early days of the war were mostly carried out by its air and naval forces. Air strikes on North Korea from American aircraft carriers had begun by 4 July, and these were soon supplemented by other UN air force sorties. A naval blockade, south of the 41st parallel on the east coast and south of 39 degrees 30 minutes on the west coast, was thrown around North Korea to prevent the easy transport of supplies to its ground forces in the South and the import of supplies from the Soviet Union and the People's Republic of China (PRC).

MacArthur quickly realised that the best way to drive out the North Korean troops from the South was by way of an amphibious assault deep behind their lines, since a frontal ground assault would result in too-heavy casualties for his relatively small ground force. His plan was to land at the port of Inch'ŏn and divide the North's army, thereby forcing it to engage

in a war on two fronts. MacArthur was made aware that the tides at Inch'ŏn are among the highest in the world, and that the landing would be extremely difficult. Of the dates considered -- 15 September, 11 October, and 2 or 3 November seemed appropriate. MacArthur decided that 15 September would be best since it would provide earlier relief for the armies in the south. Also, by then the farmers would have harvested their rice crop. He met opposition, however, from the Joint Chiefs of Staff, since the tides at Inch'ŏn on 15 September would be particularly worrying for the landing craft, at a high of 9.2 metres (30 feet), and also with a rapid ebb within the space of two hours or so, which could leave the small ships and their cargoes marooned on the harbour's mud flats, making them easy targets for the North Korean shore batteries. MacArthur continued to press for a 15 September assault for the reason that as the enemy's high command would not expect an attack under such unfavourable conditions the landing would be successful. He eventually received approval for his plan, and on 15 September the UN forces landed at Inch'ŏn, taking the North Koreans by surprise and capturing the second largest port in Korea without major opposition. The UN forces forged ahead and liberated Seoul just a week later, and in the process cutting the enemy's major lines of supply to the south. The forces in Pusan then broke out of their perimeter and by 30 September had pushed the North Korean army north of the 38th parallel, liberating the south within just fifteen days. The North Korean army caught between Seoul and Pusan suffered extremely heavy casualties and many of its fighting units were annihilated. The execution of MacArthur's plan had been flawless and military strategists count it among the most brilliantly executed operations in the history of modern warfare.

The impressive victory of MacArthur at Inch'ŏn and his prowess in purging the south of North Korean troops created an air of confidence in Washington and among the UN coalition of the possibility of eliminating the North Korean threat permanently and of unifying the Korean peninsula at the same time. The US then suspended its containment policy and the UN forces were given the go-ahead to cross the 38th parallel into North Korea as a means of eliminating the Communists and reunifying the peninsula under the South Korean government. Thus, some three weeks after securing the southern regions, the UN forces began their northward thrust. MacArthur was not in complete understanding with President Truman over the scope of the UN mission, and this developed as a 'battle of the wills' between the soldier and the politician. A main concern was that either Soviet or Chinese forces would enter the war, which would then expand beyond a regional conflict. Initially, the directive was that the UN forces were to advance no further than forty miles (sixty-four kms.) south of the Yalu River (the Korea-China border), but by 24 October, General MacArthur had instructed his battle-commanders to ignore this order and proceed northwards. MacArthur was convinced that the Chinese would not enter the war, and it seemed likely that after the fall of Pyongyang and the attainment of the Yalu river region objective, with almost two-thirds of North Korea in UN hands, victory over the communist forces would be complete. But he was proven wrong, when in mid-October, about 200 000 Chinese 'volunteer' soldiers joined forces with the North Korean army, thus placing a whole new face on the war, and swinging the pendulum in favour of the North Korean forces.

MacArthur's violation of his directive created much controversy in the United States, particularly as the Chinese-backed North Korean Army pushed southward. MacArthur believed that he needed to take action against Chinese positions in Manchuria to cut the enemy supply lines; the American government, however, did not want to risk the chance of the conflict in Korea spreading to other areas or developing into a full-blown war. Hence, a war of words and positions continued between the Democratic Party administration of President Truman and General MacArthur, who was supported by many Republican Party politicians. At the same time, the North Korean-Chinese troops had pushed well below the 38th parallel and again had the UN coalition cornered around Pusan. MacArthur slowly regained control of most of the south and again announced his plans for advancing beyond

the 38th parallel. Washington, on the other hand, was attempting to reach a peace-agreement with China and North Korea, and did not intend to enter into the scale of hostility with China that MacArthur advocated. MacArthur's persistent challenge to the directives of President Truman led to the inevitable, as on 10 April 1951 Truman dismissed the general from his command, ending his military career and involvement in Korea.

Popular support of MacArthur was extremely high in the United States and his speech to Congress made him even more respected. On his return to the US he was greeted by massive parades and applauding crowds, but he also was the object of persecution by the Truman administration. To the end, MacArthur claimed that the interference of the administration had prevented him from winning the Korean War, which continued to be stalemated until the cessation of hostilities in 1953.

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Maech'ŏn yarok (Personal Accounts of Maech'ŏn)

Maech'ŏn yarok is an undisclosed history collection of the final years of the Chosŏn period written by Hwang Hyŏn (1855-1910). This work covers the period from 1864 until 1910 and is comprised of six volumes in seven fascicles. It covers the first thirty years of the reign of King Kojong (r. 1864-1907) in just one volume. However, the last seventeen years of the Chosŏn period are covered extensively in five volumes as the author records many of the significant events that occurred in the tumultuous period that witnessed the fall of the Chosŏn Kingdom.

Among the events that are recorded in the first volume are the regency of Hŭngsŏn Taewŏn'gun, the political strife among members of the royal family including Queen Min, and the treaties between Korea, Japan and other countries. The final five volumes provide a chronological history of the events that surrounded the collapse of the Chosŏn Kingdom. Here the author lists such historically significant events such as the 1894 Tonghak Rebellion, the Sino-Japanese War, the assassination of Queen Min by the Japanese, the Russo-Japanese War, and the treaties and machinations of the Japanese that led to the loss of Korea's national sovereignty. In all, this work covers some of the most important events in the modern history of Korea making it invaluable in the study of this period.

Maeil shinbo (see *Seoul shinmun*)

Maeil shinmun

The *Maeil shinmun* (Daily News) newspaper was the first daily in Korea and began publication on 9 April 1898. At its inception, Yang Hongmok was president, and others involved at that time include personages such as Syngman Rhee (Yi Sŭngman), Ch'oe Chŏngshik, and Yu Yŏngsŏk. Originally, the newspaper was published at the Paejae Academy as the *Hyŏpsyŏng hoehoebo*, but after its relocation to offices in the Namdaemun district of Seoul, it took the title of *Maeil shinmun*. It was launched with the pledge of contributing in a positive manner to the modernisation of the country and the fostering of a higher culture.

The *Maeil shinmun* was designed as a newspaper for the people and hence, from its beginning, it used the vernacular *han'gŭl* script, in order to reach as large an audience as

possible. Moreover, as the paper of the Korean people, the *Maeil shinmun* was at the forefront of the struggle against the intervention of foreign powers in Korean affairs, and helped spread this message throughout the Korean press. One such issue dealing with the foreign powers in Korea was the demand, on the front page of the 16 May 1898 edition, that the Russian and French governments transfer jurisdiction of their coal-mining interests in Korea to the Korean government.

The newspaper, however, was plagued with financial troubles and operational discord and this forced a temporary closure in July 1898. Upon resuming publication, the strife between the various factions of the newspaper resulted in the dismissal of staff members Syngman Rhee, Yu Yöngsöok and Ch'oe Chöngshik and the rise of a pro-Japanese faction which gained control. The newspaper finished publication with its two-hundredth and seventy-ninth issue, after only fifteen months. Nonetheless, the influence of the *Maeil shinmun* was a major one in that it represented the first daily newspaper in Korea, and acted on behalf of the Korean people during its short existence in a period of great change and turmoil.

Maengbu Mountain

Surrounded by numerous other peaks over 2,000 metres high, Mt. Maengbu is part of the lofty Nangnim Mountain Range. The gentle slopes on both the eastern and southern side belie the mountain's high elevation of 2,214 metres. The steep western slope clearly marks the provincial border between Changjin County in South Hamgyöng Province and Kanggye County in P'yongan Province. The rugged terrain and dense conifer forests make access to this area difficult.

Magazines

Introduction

When Korea came into contact with Western culture at the end of the nineteenth c., among the many areas influenced was literature. This time of great changes in Korea also marked the advent of magazine publishing in Korea. In this period there were basically four types of magazines: those published by religious organizations; those developed by Korean students studying abroad; those that were published by organizations or academic societies; and those that were published in order to bring about the cultural enlightenment of their readers. Of these groups, the first magazines that were published in Korea were for foreign audiences and were published by religious organizations. Specifically, *The Korean Repository* published by F. Ohlinger in January 1892 was the first magazine, in a modern sense, published in Korea.

Of the magazines in Korean and for a Korean reading audience, *Surihak chapchi*, which was published in December 1905, was the first academic magazine in Korea. Shortly thereafter, *Sonyön hanbando* (*Korean Peninsula Youth*) in November 1906 marked the first children's magazine published in Korea. In November 1908 the magazine that is widely credited with being the first modern magazine published in Korea, *Sonyön* (*Youth*), appeared. The publisher was the eighteen-year old Ch'oe Namsön who aimed his literary magazine at a broad audience. *Sonyön* marked a major turning point in the publication of Korean magazines.

Censorship

The period after the Japanese seizure of Korea was marked by heavy censorship of magazines and newspapers since media had played major roles in the opposition movement against Japanese encroachments in Korea. In the period of 1910-1919 magazines were limited to those that dealt with religious, technical or literary themes, and

this period saw a total of forty-nine different magazines published. Notable among these are *Pulkŭn chŏgori* (*Red Jacket*) which was the first bi-monthly magazine in Korea and *Yushim* (*Mind Only*) the first Buddhist magazine in Korea. After the 1 March 1919 Independence Movement, Japanese policy in Korea changed somewhat and this allowed a broader spectrum of magazines to be published. In this period magazines such as *Kaebŏk* (*Genesis*), *Ch'angjo* (*Creation*), *P'yehŏ* (*Ruins*), *Shinch'ŏnji* (*The New Heaven and Earth*), *Shinyŏja* (*New Woman*), *Ŏrini* (*Children*), and *Munyeshidae* prospered and made great strides both in their social and literary contributions.

Post World War II

The period after liberation in 1945 is marked by a flourishing of many types of magazines that carried themes ranging from politics and societal problems to literary and children-orientated issues. The audiences that the magazines were geared towards became even more selective. This resulted in the issue of publications that were aimed at general, children and female audiences, various academic disciplines, technical fields, political views and regional concerns of the nation. Some of the most notable magazines of this period include *Kŏn'guk kongnon* (*Nation Building Opinion*), *Minsŏng* (*The People's Voice*), *Munye* (*Literary Arts*) which sold out its first issue of four-thousand copies in ten days in August 1949, *Hŭimang* (*Hope*), *Sasanggye*, *Hagwŏn*, *Hyŏndae munhak* (*Modern Korean Literature*) and *Yŏwŏn*.

Current trends

In recent years the number of magazines has continued to increase. In 1946 there were about 140 magazines published in Korea. This number soared to almost 1300 in 1989 including 1 073 monthly, 58 bi-monthly, and 139 quarterly publications. The range of topics covered by these publications is extremely diverse and includes politics, social issues, financial issues, fashion, hobbies, literary concerns, academic matters and many other aspects of modern life. Magazines are one of the fastest growing segments in Korean media with the bulk of profits coming from advertising along with comparatively high cover prices. One rapidly-expanding area is that of women's magazines. In 1994 there were nineteen weekly and seventy-six monthly magazines devoted completely to women's issues.

Advertising

Magazines have been able to increase their share of the advertising revenue in Korea through aggressive marketing of their product. Magazines also use investigative reporting techniques that catch the attention of potential readers. Market leaders such as *Weekly Chosun* use a combination of marketing and aggressive reporting techniques to secure a large readership. Other magazines focus on one segment of the market such as fashion or a particular hobby. In 1995 advertising in magazines came to a total of 176.1 billion wŏn which accounted for 3.6 per cent of the total advertising market.

Sonyŏn hanbando

Sonyŏn hanbando (*Korean Peninsula Youth*) is acknowledged as the first children's magazine in Korea. The inaugural issue of this magazine was November of 1906 and the last issue was published in April 1907, for a total of six issues. The head of the magazine was Yang Chaegŏn, and the staff was headed by Cho T'aejin and Ch'an Sulwŏn among a total of fifteen members. The magazine in its initial issue proclaimed that it aimed to promote a free and independent spirit, and the equality of all within the Great Han Empire, so that its people could gain enlightenment. Moreover, it sought to illumine educational matters like a lighthouse.

The content of the magazine focused on new education and new literature was also emphasised, with the principle theme of enlightenment for the people. However, the magazine used mainly Chinese characters in its composition and did not break from the styles used in the writings of the past age. The main writings in the magazine include Yi Haejo's novel *Chamsangt'ae* (*Moss on the Mountain Peak*) that was serialised, Yi Injik's *Sahoehak* (*Sociology*), Wŏn Yŏngŭi's *Kyoyuk shillon* (*New Education Theory*) and *Taehan munjŏn* (*Korean Grammar*) by Yu Kiljun. There are presently copies of this publication at both Seoul National University Library and Yonsei University Library.

Sonyŏn

Sonyŏn (*Youth*) is widely acclaimed as the first modern magazine in Korea. The first issue was in November 1908 and it ceased publication with its twenty-third issue in May 1911. Ch'oe Namsŏn was the creative force behind this magazine. In 1906 Ch'oe went to Japan to study and enrolled in Waseda College in the Geography and History Department. However, due to a debate at a mock assembly and the problems arising from this, around seventy Korean students, including Ch'oe were expelled. The nineteen year old Ch'oe then took his remaining school expense money, bought printing equipment and returned home to Korea to publish a magazine.

Initially Ch'oe wrote, edited and published the magazine by himself. The stated purpose of the magazine was: 'Let our nation of Korea be a nation of young men. For this purpose, they must be educated to be capable of bearing that responsibility'. However, the readership of the magazine was very small with the first issue having just six, the second fourteen and up until the eight and ninth issues the number of readers did not exceed thirty. Even after the first year, readership was less than two hundred. From the second issue of the third volume Ch'oe shed his role of independently managing all aspects of the magazine and brought in as writers such as Yi Kwangsu and Hong Myŏnghŭi. Soon after the publication of the eighth issue the magazine was banned, but after three months publication was allowed to resume. Again, after the first issue of the fourth volume in January 1911, the magazine was again closed down by the Japanese authorities. After four months, in May 1911, the final issue was published.

Sonyŏn was designed to enlighten and inspire the youth of Korea. The charter of the magazine set out in the first issue stated: 'Since this magazine wishes our young people to be strong, steadfast and thoughtful in character, it will not print words that stimulate minds to be lazy, weak, or false to even the slightest degree. However, if a work is helpful in forming beautiful thoughts and sound discipline to even a small degree, it will be published despite its lightness'. The magazine also served to introduce the so-called 'new-style' poetry. In the first issue of the magazine, Ch'oe's poem *Hae egesŏ sonyŏn ege* (*From the Sea to the Youth*) marked the first example of this type of poetry in Korea. Moreover, the magazine served to blaze the path for the pure literary magazines that were to shortly follow it such as *Ch'ŏngch'un* (*The Youth*), *Ch'angjo* (*Creation*), *P'yehŏ* (*Ruins*) and *Paekcho* (*White Tide*).

Pulkŭn chŏgori

Pulkŭn chŏgori (*Red Jacket*) was a children's magazine published by Ch'oe Namsŏn, and is notable in that it was the first bi-monthly magazine in Korea. It was printed in a tabloid style that was issued by Shinmun'gwan publishing company. In January 1913 the first issue was published and this was followed by bi-monthly publication until June of the same year for a total of twelve issues. However, it is not certain that the twelfth issue was ever published. The purpose of this magazine was given as for both entertainment and as a learning-tool for children. It sought to enlighten children while at the same time providing an interesting atmosphere for them. The magazine contained many interesting stories and drawings for children.

Yushim

Yushim (*Mind Only*) was a Buddhist moral training magazine that was first published in September 1918 and ceased publication after three issues in December of the same year. The editor and compiler of the magazine was Han Yongun. Contributors include Ch'oe Rin, Ch'oe Namsŏn, Yu Kŭn, Yi Kwangjong and Kim Munyŏn, among others. The works published in this magazine also include those that won literary prizes, such as *Insaeng ŭl chillo* (*The Path of Human Existence*) by Kim Sunsŏk and *Kohaksaeng* by Han Yongun. The magazine was primarily designed for the enlightenment of Buddhist readers.

Kaebŏk

Kaebŏk (*Genesis*) was a monthly magazine that began publication on 25 June 1920. It was published by the Kaebŏksa that was set up under the guise of the National Cultural Realization Movement (*Minjok munhwa shilhyŏn undong*) of the Ch'ŏndogyo Party. It published its last issue, the seventy-second, on 1 August 1926 when it was forced to close due to pressure from the Japanese colonial government. The magazine served as an extension of the views of the Ch'ŏndogyo (the Heavenly Way) religion on the blending of new and old culture and was a part of their anti-Japanese movement. *Kaebŏk* was a synthesis of various topics such as the arts and sciences, religion and literary arts. At the time of its inception, Ch'oe Chongjŏng was head of the magazine, Yi Tonghwa was the editor and Yi Tusŏng was the publisher. The reason behind the publication of this magazine is given in the inaugural issue as being, 'In order to introduce the ideology of the world, the spirit of self-determination of people must be instilled, the ideology of Ch'ŏndogyo and nationalism should be elevated, and social reconstruction and scientific enlightenment should be broached...'.

Kaebŏk was roughly divided into three sections and the literature and arts section shared space among novels, *shijo*, dramas, essays, literary theory and pictures. The literary style of the magazine was of mixed *han'gŭl* and Chinese character script. The magazine, however, was subject to intense censorship from the Japanese government, and eventually, in 1926, the magazine was forced to close due to this. In November 1934, Ch'a Sangch'an began publication of the magazine again for four issues, but the magazine was again closed on 1 March 1935. However, the magazine that was published by Ch'a was not the same as the original *Kaebŏk*. After liberation Kim Kijŏn revived the magazine and published nine issues beginning with number seventy-three where the original magazine had ceased publication. This effort also failed with the outbreak of the Korean War.

Writers whose work appeared in *Kaebŏk* include literary critics such as Kim Kijŏn and Pak Yŏnghŭi. Among the literary men that appeared in this publication, Cho P'osŏk, Hyŏn Chin'gŏn, Kim Tongin, Yi Sanghwa, Yŏm Sangsŏp and Pak Chonghwa are notable. The art works of painters such as No Suhyŏn, Kim Ŭnho, Yi Sangbŏm, O Ilyŏng, Kim Ŭngwŏn and Ko Hŭidong also were published in the magazine. Additionally, the calligraphy of Kang Am, Un Yang, Sŏng Tang, Sŏk Chŏng and Kŭng Che also graced the pages of *Kaebŏk*. This magazine is representative of publications during the colonial period that struggled against the Japanese and strove to provide enlightenment for the Korean people. Moreover, the magazine also advanced Korean literature during the 1920s by publication of both literary works and criticisms, and also introduced Koreans to foreign literature.

Ch'angjo

Ch'angjo (*Creation*) is considered as the first general literary magazine in Korea. Its first issue was in February 1919, and its ninth and final issue came out in May 1921. Within this magazine some seventy poems, nineteen novels, four dramas, sixteen reviews and

forty-nine poems translated from foreign languages appeared. The founding staff of the magazine was Kim Tongin, Chu Yohan, Chŏn Yŏngt'aek, Kim Hwan and Ch'oe Sŭngman. From the second issue they were joined by Yi Kwangsu, from the third Yi Il and Pak Sŏgyun, from the seventh Kim Myŏngsun and O Ch'ŏnsŏk, from the eighth Kim Kwanho, Kim Ōk and Kim Ch'anyŏng, and for the ninth issue Im Changhwa joined the staff of the magazine. The editing, printing and publishing of the first seven issues took place in Tokyo, while the eighth issue was edited in P'yŏngyang and printed and published in Seoul. The ninth issue was completely done in Seoul.

Ch'angjo introduced much important literature to the Korean reading public including novels by Kim Tongin such as *Yakhan chaŭi sŭlp'ŭm*, *Maŭmi yŏt'ŭn chayŏ* and *Paettaragi*, and Chŏn Yŏngt'aek's *Ch'ŏnch'i? ch'ŏnjae?* (*Idiot? Genius?*) among other works. Short pieces include Chu Yohan's *Pul nori* (*Fire Play*), *Ch'angganho* and *Pyŏl; mit'e honjasŏ* (*Alone Under the Stars*) among others.

Ch'angjo along with the subsequent *P'yehŏ* (*Ruins*) and *Paekcho* (*White Tide*) served to establish a foundation for modern literature in Korea. It had a particularly strong influence in the settlement of Korean modern literature with the publication of Chu Yonhan's freestyle poetry and Kim Tongin's novels which helped solve the problems with the new novels and establish their form. From its inception *Ch'angjo* was opposed to a view of literature as 'great words of a moralist', or 'works with which to pass time'. Its import to modern Korean literature is that it helped to define what modern literature was to be in Korea, and this can be seen in its wandering and groping with this huge concept in the works present in the magazine.

P'yehŏ

P'yehŏ (*Ruins*) was a literary magazine with an inaugural issue in July 1920 and its second and final issue published in January 1921. The editor and publisher of this magazine was Ko Kyŏngsang, and the staff members were Kim Ōk, Namgun Pyŏk, O Sangsun, Hwang Sŏgu and Pyŏn Yŏngno. Novels were written by Yŏm Sangsŏp, Yi Iksang and Min T'aewŏn, and other contributors included Na Hyesŏk, Kim Wŏnju, Yi Hyŏngno and Kim Ch'anyŏng. The maiden issue of the magazine was published by Ko Kyŏngsang's Hoedong sŏgwan publishing company and was one thousand issues. The second volume was published by Yi Pyŏngjo's Shinbandosa company.

In the first issue of *P'yehŏ* a quote from a poem by J.C. Schiller explained the title of the magazine: "Things of the past are destroyed, and the age has changed/ my life comes from the ruins." Before the first issue of the magazine Korea had seen the crushing of the 1 March 1919 Independence Movement by the Japanese and the nation was beset by disenchantment and economic failure. Hope was lost among the people, the volition to stand up was defeated, and at the same time there was an atmosphere of decay. O Sangsun wrote in his *Shidaego wa kŭ hŭisaeng* (*The Bitter Age and the Victims*) 'Our Chosŏn is the Chosŏn of desolate ruins; or age is an age of grieving and anguish.' In actuality among some of those who wrote in this magazine, such as Yi Iksang and Kim Ōk among others, the ideology of decadence was disavowed. In the end, the ideology of *P'yehŏ* was a mixture of several elements such as decadence, sentimentalism, idealism and romanticism among others.

Shin ch'ŏnji

Shin ch'ŏnji (*The New Heaven and Earth*) was a general magazine published directly after liberation by the Seoul Shinmunsa publishing company. In January 1946 the former news organ of the Japanese Government General in Korea, the *Maeil shinbo* changed its name to the *Seoul shinmun* in an effort to shed its old skin, and to further cleanse itself began publishing this magazine. Most general monthly magazines publish a few issues and then

disappear, but due to the persistence of Seoul Shinmunsa, *Shin ch'ŏnji* remained for ten years and had a major influence on Korean literature in the post liberation period.

The various changes in editors and the management of the Seoul Shinmunsa resulted in the ideology of the magazine undergoing periodic changes. This was particularly noticeable in the period during and after the Korean War when the magazine gradually came to be very pronounced in its support of the government and the ruling party. In the period after liberation, *Shin ch'ŏnji* should be remembered as a monthly magazine that made large contributions to the development of democracy in Korea in the course of its ten year publication.

Ŏrini

Ŏrini (*Children*) was a literary magazine for children that centred around Pak Chŏnghwan and was published by Kaebyŏksa publishers. Its first issue was in March of 1923, and its 122nd and last issue was in July of 1934. At its inception the magazine was published twice-monthly but soon changed to monthly publication. However, for various reasons it seemed to always miss about one issue a year. The text in the magazine was a mix of *han'gŭl* and Chinese characters, but the literary items were always in *han'gŭl*. Each issue would have pictures along with articles and averaged about seventy pages. In the beginning of the magazine it was under the direction of the Ch'ŏndogyo Youth Association and Pak Chŏnghwan. However, after the death of Pak, the magazine was directed by Kim Okpin, Yi Chŏngho, Kim Kijŏn, Ko Hansŭng, Son Chint'ae and Yun Sŏkchung among others.

Ŏrini was divided into sections for children's songs, stories, dramas and other items and helped establish these genres in children's literature. It is also regarded as the birthplace of many songs and stories for children in modern Korean literature. Works such as Ma Haesong's *Ŏmŏni ŭl sŏnmul* (*Mother's Present*) and *Pawinari wa agi pyŏl* were very important works in children's literature. In addition songs were created for the magazine such as Pak Chŏnghwan's *Hyŏngje pyŏl* (*Brother Star*), Yun Kŭgyŏng's *Pandal* (*Half Moon*), Yu Chiyŏng's *Kodŭrŭm* (*Icicle*), Sŏ Tŏkch'ul's *Pom p'yŏnji* (*Spring Letter*) and Yi Wŏnsu's *Kohyang ŭl pom* (*Spring in My Hometown*) among others. This magazine is also regarded as being very important in the development of children's literature. Some of the individuals who wrote for this magazine include Chŏng Insŏp, Han Chŏngdong, Yun Sŏkchung, Yi Wŏnsu, Pak Mog'wŏl and Yi Kujo.

The magazine was revived after liberation in May 1948 with the publication of issue 123 and continued until issue 137 in December 1949 when the magazine again closed. The man behind this revival was Ko Hansŭng who had worked on the staff of the original magazine. The content of *Ŏrini* after liberation was much the same as it had been before. However, the magazine failed to capture the attention of the Korean children of this age and subsequently ceased publication.

Munye shidae

Munye shidae (*Era of Literary Arts*) was a literary magazine that was first published in November 1926, and the second and final issue of the magazine was in January 1927. The editor and publisher was Chŏng Inik. The magazine was printed on A5 size paper and the first issue consisted of 118 pages and the second of 206 pages. The inaugural issue stated that the purpose of the magazine was not to be a pure literary art magazine, but instead one that could be read with pleasure and as a hobby. The subtitle on the cover of the first issue reflected this view with the words, 'Pleasure in the Literary Arts'. Accordingly, the magazine did not have characteristics typical of a literary magazine.

The contents of *Munye shidae* included essays, poems, novels, dramas and critiques among other items. The greatest part of the magazine was devoted to essays. Among the

essays included in the magazine were Yang Chudong's *Susangnok* in both the first and second issues, *Saengjonyok saenghwalhwa* by An Chaehong, Söl Ŭisik's *Hwadane sösö*, Shim Hun's *Mongyubyöngja ŭl ilgi*, Chu Yohan's *Hanmun külja rül öpsaeja*, and Hong Nanp'a's *Shikküröun sesang* in a total of sixty-six essays. Poems included Chöng Chiyong's *Sanet saekshi tüllyök sanae*, Pak Seyöng's *Nongbu adül ŭl t'anshik* and the *shijo* by Ch'oe Namsön entitled *Illamgak chüksa* among a total of nineteen poems. Novels included Ch'oe Söhae's *Tongdaemun*, Yöm Sangsöp's *Choküman il* and Song Yöng's *Sökkong chohap taep'yo* among a total of ten novels. Also included in the magazines were six poems translated into Korean and three critiques including Yi Ŭnsang's *Hamnijögin chamön*.

Munye

Munye (*Literary Arts*) was a pure literary monthly magazine that was launched in August 1949 and ceased publication with its twenty-first issue in March 1954. The publisher of the magazine was Mo Yunsuk, and the editor was Kim Tongni until Cho Yönhöyön took over from the fifth issue of the second volume. This was a magazine that sought to support pure literature and bring new talent into the literary world. However, during the period of the Korean War publication of the magazine was erratic and some members of the magazine staff were killed.

Through this magazine novelists such as Kang Shinjae, Kwön Söngün, Im Sangsun, Chang Yonghak, Ch'oe Illam, Pak Sangji, Sö Kümbae and Son Ch'angsöp were introduced to the public. Also poets including Son Tongin, Yi Tongju, Song Uk, Chön Ponggön, Ch'oe Inhöi, Yi Ch'ölgyun, Yi Hyönggi, Pak Chaesam, Hwang Kümch'an and Han Sönggi were presented in this magazine along with literary critics such as Ch'ön Sangbyöng and Kim Yangsu.

Minsöng

Minsöng (*The People's Voice*) was a general cultural magazine introduced directly after liberation. This monthly magazine sought to delve into the problems of the popular masses. Its first issue was published in December 1945 and Yu Myöngghan was the publisher and editor. In the vortex directly following liberation this magazine covered many diverse issues and featured writings by well known individuals such as Kim Ku, Shin Sögu and Yi Chöngsun. Also, the magazine featured special issues that covered topics such as the political change in mainland China, matters of general interest such as articles on Picasso, topics on dramas, movies and music and small domestic matters (such as the location of the kitchen in Korean homes). Other issues of special importance include a March 1949 issue on the reunification of Korea with articles written by An Chaehong, Cho Soang, Ham Sanghun, Hyön Sangyun and Öm Hangsöp. In the June issue of the same year there were articles by the Minister of Foreign Affairs Im Pyöngjik, concerning reparations from Japan, and the Vice-Speaker of the National Assembly Kim Yaksu, detailing the achievements and reflections of the National Assembly. This was criticised by the Syngman Rhee (Yi Söngman) government since equal time was given to both issues, despite the former article serving as the government's mouthpiece on an important issue. The magazine published its forty-fifth and final issue in May 1950.

Sasanggye

Sasanggye was launched in April 1953 and issued as a monthly general cultural magazine. The first publisher was Chang Chunha who was followed by Pu Wanhyök. At the outset this magazine was published under the auspices of the National Ideology Research Centre (Kungminsasang yönguön) under the title of *Sasang*, launched earlier in August 1952. Amidst the turmoil surrounding the Korean War it sought to unify national ideology, help

establish a free democracy and oppose communism. From this magazine that participated in moulding public opinion came the independent *Sasanggye* that was marketed as a full-scale cultural magazine.

At its inception *Sasanggye* was about one hundred pages, but later issues averaged around four hundred pages. The fundamental direction of this publication included: 1) national unification issues; 2) cultivation of democratic ideology; 3) economic development; 4) creation of a new culture; 5) the nurturing of national self-respect. In the first issue of *Sasanggye* the magazine's guiding ideology was outlined as: 'All ages and countries will be elucidated, and correct world and human views are what we will try and establish in this publication'. The magazine also established several literary prizes including those for categories such as literature, academic thesis or dissertation, translation and newcomer's literary prize.

At the inception of the Third Republic the magazine joined the struggle for freedom of the press, and as a result in 1962 the publisher Chang Chunha received the Magsaysay Prize. Particularly during the Third Republic, the magazine was at the forefront of the struggle to preserve democracy and criticizing the actions of the government. When Chang Chunha entered the political world in 1968, the task of publishing the magazine fell to Pu Wanhyök. However, the magazine continued to suffer from financial difficulties and ultimately closed after publishing its two hundred and fifth issue in May 1970. *Sasanggye* left behind a wealth of academic and cultural writing. In the 1950s and 1960s the magazine brought about democratic enlightenment and unshackled democracy, and for these reasons it is highly acclaimed among Korean magazines.

Hagwŏn

Hagwŏn (Academia) is a monthly magazine designed for student cultural enlightenment that began publication in the midst of the Korean War. The magazine *20 segi (Twentieth Century)* changed its name to *Hagwŏn* in November 1952, and this date is considered to be the initial publication of the magazine. The publisher was Kim Iktal, president of the Taegu publishing company, Taeyang Ch'ulp'ansa. The publishing company behind the magazine has changed several times but at present it is the Hagwŏn ch'ulp'ansa in Seoul. The magazine serves to provide both academic and leisure activities for junior and high school students. It has had a large influence in shaping the market for magazines that cater to this segment of the market. It has contributed to the development of young literary talent in Korea by having offered the Hagwŏn munhaksang (Hagwŏn Literary Prize) for over twenty years to talented young writers. In addition, the magazine has fostered an appreciation among students in matters of politics, law, education, freedom of speech and other matters through its treatment of these subjects.

Hyŏndae munhak

Hyŏndae munhak (Modern Literature) is a representative of a pure literary magazine of Korea that began publication in January 1955. It is the longest continually-published magazine in Korea and is presently well over its four-hundredth issue. The managing editor at its inception was Cho Yŏnhyŏn and the editor was O Yŏngsu. At its inauguration, the magazine declared that, 'literature was at the core of culture' and its mission was to 'build modern Korean literature'. Accordingly, the magazine established the Modern Korean Literature Prize (*Hyŏndae munhaksang*) in 1955, and in 1991 the magazine honoured a total of thirty-six writers in the four categories of poetry, novel, drama and literary criticism.

To mark its thirtieth anniversary, *Hyŏndae munhak* in 1985 put together a collection that included about 20 000 works. Following this, in 1988, a collection of the magazine's previous thirty-three years featured some 268 different poets, 100 novelists, eight

playwrights, sixty-two critics and seven essay writers. Contributors include Ch'oe Illam, Pak Kyöngni, Yi Pömsön, Mun Töksu, Kim Süngok and Son Changsun, among many others.

Yöwön

Yöwön (*Women's Circle*) was a general women's magazine that was published in Seoul and founded in October 1955. The publisher of the magazine was Hagwönsa and the person charged with publication was Kim Iktal. By June of 1956 the magazine was published as an independent magazine of Yöwönsa by Kim Myöngyöp. The magazine included items concerning culture, amusements, lifestyle information and articles that combined to make this magazine, along with *Yösöng*, the two most popular women's magazines in Korea. *Yöwön* was particularly popular among working and college women. It served to pave the way for later women's magazine such as *Chubu saenghwal*, *Yösöng tonga* and *Yösöng chungang*, and eventually fell victim to the intense marketing battles among these women's magazines. In April 1970 it published its one-hundred and seventy-fifth and final issue. This magazine is remembered as the first women's magazine after liberation and served to elevate women's cultural enlightenment.

Paekcho

Paekcho (*White Tide*) was a pure literary magazine founded in January 1922 by Pak Chonghwa, Hong Sayong Na Tohyang and Pak Yönghui. Hong was the editor of the magazine and in order to avoid Japanese censorship the magazine used a foreigner as a publisher. The first issue's publisher was the American missionary Henry Appenzeller, and he was followed by other foreigners in the same capacity. At its inception the magazine was planned to be published every other month, but this process never was carried out smoothly. The second issue of the magazine was in May 1922, and the third and final issue was in September 1923.

The four men who played the most important roles in the creation of *Paekcho* were all educated in the Western style academies that had been established in Korea around the turn of the century. Pak Chonghwa and Hong Sayong had attended the Hwimun School, while Na Tohyang and Pak Yönghui had studied at the Paejae Academy. After the failure of the 1 March 1919 Independence Movement, the country faced a desperate situation. These men wanted to create a magazine where they could gather literary and ideological currents for the nation's young people. In the end, they met with Kim Tökki, Hong Sajung and other supporters and with their help established a publishing company. This company would first publish the literary magazine *Paekcho* and then the ideological magazine *Hükcho* (*Black Tide*).

Paekcho featured a poetry section of the magazine with poems such as Yi Sanghwa's *Na üi ch'imshillo*, Pak Yönghui's *Kkum üi nararo* and Wölgwang üro *tchan pyöngshil*, and Pak Chonghwa's *Hükbang pigok* and *Sa üi yech'an*. Novels published in the magazine include No Tohyang's *Yöibalsa*, Hyön Chin'gön's *Halmöni üi chugüm* and Pak chonghwa's *Mongmaenün yöja*. The literary tendency of this magazine was frequently towards romanticism. However, the novels tended to be aligned with the vogue of the times, which was in the direction of naturalism. The staff of the magazine was tied to the so-called *Paekcho* Faction, and their literary tendencies reflected an inclination towards Western romanticism. In the aftermath of the 1 March 1919 Independence Movement failure, the *Paekcho* Faction felt that literature would provide the nation's youth a reflection of the times. The poetry in particular resonated with emotions of grief, lamentation, desperation, yearning for death and such sentiments. *Paekcho* along with *Ch'angjo* and *P'yehö*, helped form the foundation for modern literature in Korea.

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Magok Temple

Situated in South Ch'ungch'ŏng Province on the southern slope of Mt. T'aehwa, Magok Temple is one of the main temples of the Chogyŏ Order. Concerning the name Magok (Flax Valley), there are three explanations. According to one story, the temple was founded by Chajang in 640 C.E.. It is said that at the opening ceremony, the crowds of devotees who came to hear Chajang talk were 'as thick as flax fibres.' Other sources say that the name comes from the Ma (Flax) clan who originally lived in this area. According to another story, the temple was founded by the Shilla monk Musŏn, who named the temple 'Magok' in honour of his teacher Magok Poch'ŏl.

For about two centuries around the end of the Greater Shilla Period and the beginning of the Koryŏ Period, the run-down temple was used as a bandit hideout. During the Koryŏ Period, Chinul (National Master Pojo) and his disciple Suu received a royal order to reconstruct the temple. According to legend, when Chinul first ordered the bandits to leave the site, the bandits tried to attack him. Using magical powers, Chinul rose up into the air and with his magical powers, created a large number of tigers who chased the bandits. Terrified, the bandits swore to Chinul that they would leave the site and forever mend their evil ways. The monastery complex that was constructed on the site at this time was twice as large as the present-day one, but most of the buildings were destroyed during the Hideyoshi Invasions (1592-1598). In 1651, Kaksun restored the temple's main buildings. During the Japanese occupation, the monastery served as an important administrative temple.

Magok Temple's intriguing connection with outlaws and rebels continued right up to recent times. When Kim Ku (1876-1949) assassinated Suchita, a Japanese officer who had been involved in the assassination of Queen Min, he was imprisoned in Inch'ŏn. He later escaped and hid out at Magok Temple, disguised as a monk. In front of the main hall, the juniper tree that Kim Ku planted still stands.

In addition to an interesting two-storey Main Buddha Hall (Treasure No. 801), Vairocana Hall (Taegwang Pojŏn; Treasure No. 802) and Yŏngsan Hall (Treasure No. 800), the temple houses a number of important historical relics, including a large bronze bell (South Ch'ungch'ŏng Province Tangible Cultural Asset No. 62) that was cast in 1654 and an 8.4-metre high stone pagoda (Treasure No. 799). The bronze incense container (South Ch'ungch'ŏng Province Tangible Cultural Asset No. 20) with designs in silver that was discovered at the temple is now kept at the Dongguk University Museum. In addition, the temple has several old copies of Buddhist sutras.

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Mai Mountain

Mt. Mai (Horse Ears) is situated in Chinan County in North Chŏlla Province. The present name comes from King T'aejong (r. 1400-1418), who likened the two huge granite peaks to horse ears. Nowadays, the eastern peak (678 metres) is commonly referred to as the female Mt. Mai, and the western peak (685 metres) as its male counterpart. Ŭnsu and T'ap (Pagoda) Temple are also found in this area. The latter gets its name from over eighty cairns

that were built there by Yi Kabyong during the 19th century. Yi took irregularly shaped stones and built precariously balanced columns and round cones. In addition, the ancient Kūmdang Temple, founded during the Shilla Period, houses a number of important historical objects. In order to better preserve this natural wonder, the area was designated a provincial park in 1979.

malttugi

[Literature]

Man'gi yoram (Handbook of the Ten Thousand Techniques of Governance)

Man'gi yoram is a work on Chosŏn period finance and military regulations compiled by Sŏ Yŏngbo and Shim Sanggyu in 1808 under order from King Sunjo (r. 1800-1834). This work consists of eleven volumes, six in 'Chaeyong p'yŏn' which deals with matters of public finance and five for 'Kunjŏng p'yŏn' which concerns military questions.

The first volume in 'Chaeyong p'yŏn' includes regulations on the taxation of the people for the support of the royal family and military offices. The second details the regulations on land taxation and the salaries for various government officials. The third describes matters concerned with the nation's tax revenues, and the fourth describes public finance policy, payment of taxes in kind and also includes regulations concerning the nation's mining activities. Volume five covers regulations concerning markets, shops, foreign trade and tributary missions, while the sixth volume describes regulations on various government warehouses.

In 'Kunjŏng p'yŏn' the first volume describes regulations on military organisations such as the Five Military Commands (*owŭ*) and the police garrison in the capital (*P'odoch'ŏng*) among other institutions. The second outlines regulations concerning the Board of Military Affairs (*Pyŏngjo*) and other high military posts, while the third details regulations concerning military posts and encampments of various types. The fourth volume includes regulations on the defence of the national boundaries and coastline and the operation of naval ships. The fifth and final volume contains regulations concerning the Six Garrison Forts (*Yukchin*) and other national defence matters.

The original hand-written copies of this work have been transmitted to the present time in addition to later printed versions. This work is a valuable source of data for the study of not only the financial policies and regulations of the Chosŏn period, but also for gaining an understanding of the military operations and preparedness of this period.

Man'gyŏng River

The Man'gyŏng River flows through the central Honam Plain to discharge into the Yellow Sea. Almost 100 kms. in length, the river is formed from the Kosan, Soyang and Chŏnju streams. It runs westward from Samnye and then south of Iksan before joining with T'ap Stream in Kunsan's Taeya Township. From this point, the Man'gyŏng flows into a large estuary on the Yellow Sea.

Before the advent of Korea's modern transportation network, the stretch of the Man'gyŏng between Samnye and the coast was used for transport. In the 1920s, Kyŏngch'ŏn Reservoir and Taea Reservoir were constructed on the upper reaches of Kosan Stream. In the 1930s, a dike was built across the Man'gyŏng and in the 1940s, an irrigation canal over 80 kms. in length was built to enable water from the Taea and Kyŏngch'ŏn reservoirs to reach the reclaimed areas on the west side of the Okku Peninsula. Current plans for the river focus on developing the area's industrial, agricultural and tourist potential, as well as using the estuary as an international gateway between Korea and Southeast Asia.

Manchu Invasions, 1627, 1637

[History of Korea]

Mani Mountain

Mt. Mani (467 metres), situated on Kanghwa Island in Kyōnggi Province, was actually a separate island before the dykes were built at Karūng and Sōndu Port. In ancient times, the mountain was known as 'Mari-san' or 'Mōri-san' (Head Mountain). As the tallest point on Kanghwa, the mountain served as the symbolic 'head' of the island. Later, due to phonetic similarities, the name was changed to the Buddhist 'Mani-san' (Magical Gem Mountain). From the top of the mountain, one looks out over Kanghwa Island, the smaller islets in the Yellow Sea, numerous salt flats and vast stretches of reclaimed land.

On the mountain's summit, there is an altar for worshipping Tan'gun, the mythological founder of Korea. Made up of stacked stone, the altar is over five metres high. Although the exact date of construction is not known, the structure seems to be over 4,000 years old. During the Koryō and Chosŏn periods, ceremonies were performed at the altar.

With sites of historical and religious interest, the mountain is becoming more and more popular as a tourist destination. Several hiking trails go up the mountain to the altar. In addition, the ancient Chōngsu Temple, which was originally founded during the reign of Shilla's Queen Sōndōk (r. 632-647), is found half-way up the mountain. Treasure no. 161.

Manhae (see **Han Yongun**)March First Movement (*Samil undong*)

[History of Korea]

Maritime Affairs and Fisheries, Ministry of [Government and Legislature]

Masan

Situated in the southern part of South Kyōngsang Province, Masan includes the town of Naesō and the townships of Kusan, Chindong, Chinbuk and Chinjōn. Mt. Muhak (767m) stands on the city's western border and Mt. Ch'ōnju (640m) rises in the north. Due to its location on Korea's southern coast, the area's weather is mild with an average yearly temperature of 14c. The city has an annual rainfall of 1 468mm, making it one of Korea's wettest areas.

In the past, the city developed as one of South Kyōngsang Province's major commercial and industrial centres. As a result, 98 per cent of the working population is employed in the commercial and industrial sectors, compared to the nominal 2 per cent in the agricultural and other sectors. In 1969, the Namhae Expressway was built, linking Masan with Pusan and other cities. Then in March 1970, part of the city at the northern tip of Masan Bay was designated the Masan Free Export Zone. As a result, numerous businesses were set up and the area began to attract foreign investment. In 1977, the Kuma Expressway was built, providing the city with ready access to Taegu and other points further north.

Factories in the Masan Free Export Zone. produce a vast variety of products including textiles, electronics, electrical appliances, machinery and other manufactured items. This requires a workforce of not less than 300 000. The law requires that all of the goods produced in the Zone must be exported. Possessing an ample supply of high quality water, the area was traditionally famous for its *ch'ōngju* (refined rice wine) and soy sauce. In addition, *hanji* (Korean paper) and ceramics were produced here. Formerly, fishing was an important source of income for local residents, but since the 1970s, pollution from the

city's industry and a decline in fish stocks has declined commercial fishing.

Tourists come to the area to see the city's scenic and historical sites and to enjoy the area's mild weather. From the top of Mt. Muhak, there is a panoramic view of Masan Bay and the city. On a bluff to the southeast of the peak there is a small pavilion known as Kwanhaejŏng. Nearby, a traditional building houses a stele in commemoration of Ch'oe Ch'iwŏn who is believed to have taught students here. Northeast of the stele stands Hoewŏn Sŏwŏn, (private academy), and to the east lies Monggo Well. In the thirteenth c. when a combined force of Mongolian and Koryŏ soldiers set off from here on an expedition against Japan, the well was used to supply drinking water to the troops. Other tourist attractions include the Tot Island Resort in Masan Bay and the Kap'o Resort on the west bank of Yulgu Bay.

Kyung Nam University, in Hapŏ, serves as the city's leading educational institution.

Mayang Isalnd

Situated in South Hamgyŏng Province, Mayang Island serves as a natural barrier sheltering the port of Shimp'o. The island has an area of 7.064 sq. kms. and a coastline of 16.5-kms. It has a relatively cold winter with an average January temperature of -6c. and a more temperate high-summer average of 23c.

During the Japanese occupation, the island served as a whaling base and in 1927, an unexpectedly large sardine catch led to the establishment of more than twenty fish-oil factories. The seas around the island are celebrated as one the leading wall-eye pollack fishing grounds on the east coast.

McMeavy, Brown, John

[United Kingdom and Korea]

Medicine

Oriental Medicine

Medicine, no matter what form it takes, generally has three basic aims: to explain why people become ill, to prevent them from doing so, and to cure them once they fall ill nonetheless. Oriental medicine, known as *Hanŭi* in contemporary Korea, for well over a thousand years provided the most sophisticated and effective tools available to the Korean people to achieve those goals. Moreover, it continues to furnish many of the strategies and remedies modern Koreans adopt today to preserve or regain their health.

As long as there have been people on the Korean peninsula, there have been people afflicted by one disease or another there. And as long as there have been ill people in Korea, there have been those who have tried to cure, prevent, or at least explain their illnesses. Korean medicine is thus as old as the Korean people themselves. The earliest attempts at healing and prevention of disease probably involved taboos and the ritual banishing of evil spirits as well as the consuming of herbs and other natural substances which trial-and-error had indicated might have medicinal properties. Such primitive approaches to health and healing are characteristic of all pre-literate societies and there is no reason to believe the Korean people were any different.

It was not until Koreans adopted medical theories and practices from China, sometime before the 7th c., that they finally acquired a sophisticated medical theory which provided a unified explanation of why diseases occurred, how they could be prevented, and, if prevention failed, how they could be diagnosed and treated. Chinese medicine did not replace traditional concepts of health and healing. Instead it supplemented religious

assumptions of a multitude of causes and cures for disease with an underlying unifying role for a cosmic force called *ki* .

Ki, the fundamental life force

Ki is a difficult term to translate into English, since it functions as both energy and as matter. It is both the fundamental physical material out of which the body and the mind are made as well as the invisible force which gives that material life. A healthy body is one in which *ki* circulates freely without impediments and operates in an orderly and harmonious fashion. Disease is the result of some imbalance or irregularity in the circulation or functioning of *ki* . Health, in the Chinese medical tradition which Korea adopted, could be restored, protected, or enhanced by restoring, protecting, or enhancing *ki* .

This could be done in a number of ways. Oriental medicine offers many specific prescriptions for specific ailments, usually combinations of various vegetable, mineral, and animal substances which are boiled or mixed together before being swallowed. It also prescribes stimulation of *ki* through either acupuncture, the insertion of needles into certain specified points on the body, or moxibustion, the burning of a small amount of vegetable matter on those same points. In addition, it recommends certain physical exercises and breathing techniques for those who wish to remain healthy, as well as encouraging them to be moderate in their enjoyment of food, drink, and sex.

Whether they prescribe pharmaceuticals, acupuncture, moxibustion, gymnastic and respiratory exercises, a more moderate life-style, or, more likely, a combination of two or more of the above, Oriental medicine doctors take a functional and holistic approach to diagnosing and treating their patients.

The main assumption behind Oriental medicine is that human beings are a part of nature and must align themselves with nature in order to be healthy. Practitioners of Oriental medicine believe that the entire natural world is essentially nothing more than a network of interrelated and intertwined processes and events. As they see it, each individual human body is but one node in that universal network, one small integrated pattern of functional interactions within the all-encompassing cosmic web of interrelating and interdependent networks. Such a perspective leads them to pay particular attention to *ki* , the energizing force both within the body and throughout the natural world, and to whether or not the various manifestations of *ki* within the body are harmoniously cooperating with each other as well as with the *ki* in the world around them.

Within the body, *ki* manifests itself as the energy flowing through certain invisible channels in such a way that an acupuncture needle inserted into one part of the body can affect the flow of *ki* to an entirely different part of the body. *Ki* also appears as the major organs of the body, though such organs as the heart, the lungs, the kidneys, the liver and the spleen are viewed in Oriental medicine more as coordinating centers for five different primary physiological functions than as five distinctive anatomical structures.

A functional and integrative approach

Physicians who practice traditional medicine are more concerned with what the heart does, for example, than what it looks like. That is why there are no operating rooms in Oriental medicine hospitals. Instead of removing or refashioning dysfunctional organs, Oriental medicine doctors seek to rectify the dysfunctioning in the overall physiological system. Pharmaceutical correctives and acupunctural stimulation are preferred over structural remedies to restore harmonious functioning to those physiological networks which have somehow become overactive or underactive and are no longer synchronized with the rest of the body.

Moreover, since those doctors are concerned more with how the body as an intertwined network of interacting physiological networks is performing overall than with what is happening in any one part of the body in isolation, the medicines they prescribe are always a mixture of several ingredients, designed to compensate for the effect an ingredient intended to strengthen the liver, for example, might have on the spleen. Practitioners of Oriental medicine would not want to save the liver at the expense of their patient's health in general.

Since the body is perceived as a network of internal functional systems interacting with an external natural world composed of similarly interrelating and intertwined processes and events, when physicians decide which acupuncture points or pharmaceutical prescriptions are most appropriate for a particular patient, they have to take into account the specific external environment in which that patient's body is operating at that time. The *ki* which forms that external environment interacts with the human body in five distinctive ways, labeled wood, fire, earth, metal and water. Those labels refer, not to physical substances, but to patterns of action and interaction, to phases in an endless cycle of growth and decline.

The five phases

Wood, for example, represents increase and growth, which becomes fire, representing peak growth and activity. Peak activity cannot be sustained forever. It is soon replaced by earth, which stands for that neutral point in a process when it has stopped accelerating but has not yet begun to slow down. Once a particular pattern of activity begins to weaken, it is linked with metal, which represents decrease and decline. That leads to water, representing maximum decrease and inactivity. Maximum inactivity cannot last forever, anymore than peak activity can. Water must eventually be replaced by wood, which starts the whole cycle all over again.

In diagnosing and treating a patient, a physician is supposed to take into consideration which one of those five phases is dominant right then. For every calendar year, as well as for particular times within the year, one of those five phases sets the overall tone, determining how normal health and disease should be conceived at that particular time. Both diseases and effective medical treatment when wood is ascendant, for example, are believed to be different from the diseases most prevalent and the treatments most effective when fire is ascendant.

In determining how changes in the natural environment affect medical treatment, these patterns in nature are correlated with particular patterns of physiological functions within the body. For example, the heart is identified with fire, the lungs with metal, the spleen with earth, the liver with wood, and the kidneys with water. Moreover, physicians assume that the way these five phases interact within the body as well as the way the body and its physical environment affect each other is no different from the way these five phases interact in nature.

The five phases interact in two primary ways: either strengthening and reinforcing one another, or restraining and weakening one another. In the cycle of production, already discussed above, wood produces fire, which produces earth, which produces metal, which produces water, which, in turn, returns this generative cycle to its starting point, wood. In the converse cycle of counteraction, wood controls earth, which controls water, which controls fire, which controls metal, which in turn controls wood. When these five phases are correlated with annual and seasonal characteristics as well as with the five primary physiological systems, physicians can then tentatively identify diseases and prescribe remedies in accordance with whichever phase is ascendant at a particular time.

Holistic correlations

Physicians of Oriental medicine rely on a system of systematic correlations, which links all pharmaceutical substances and all organs of the body with the five phases, in deciding which substances to prescribe. For example, a physician treating a patient with a liver ailment first determines if the liver is overactive or underactive. If it is overactive, he tries to calm it down with a metal-related ingredient, but if it is underactive he tries to stimulate it with a drug in which a water-related substance is the most powerful ingredient. A water-related ingredient is not necessarily a liquid nor is a metal-related substance necessarily metallic, however. Those correlations with the five phases are determined by the effect those substances have, not by their physical properties. Oriental medicine lets centuries of accumulated experience tell it which medications to use for which diseases. Five-phases correlations are brought in primarily to explain and systematize what clinical practice has already proven effective.

In a further refinement on what experience has taught them, physicians also take into account the six climatic conditions into which each year is divided: windy, cold, hot, moist, dry, and fiery. Both the five phases and the six climatic conditions, as well as their interaction with one another, are taken into consideration when diagnosing, treating, or predicting the course of a disease, since they characterize not only the external physical environment but also the corresponding internal physiological environment of the patient.

That is not all. Physicians must also consider the psychological condition of the person they are treating. A malfunctioning liver, for example, could be the result of excessive anger, or vice versa. And extreme depression could damage the lungs, just as dysfunctional lungs could produce depression. In treating any illness, physicians of Oriental medicine are told to take into account the entire physical and psychological state in which their patient is in, as well as the particular climatic and environment conditions under which that condition has arisen.

Better yet, physicians should work to minimize the chances that such malfunctioning, such disharmony within the body as well as between the body and its surroundings, will occur. Oriental medicine, theoretically at least, is primarily preventive rather than curative medicine. When Oriental physicians classify their drugs into three basic categories, according to the effect they have, they rank those drugs which fortify *ki*, enhance overall physical well being, and promote longevity in first place, above those drugs which merely attack specific diseases. Those same physicians also encourage their patients to improve the circulation of *ki* within their bodies by eating right, breathing properly, and exercising frequently before they fall ill, rather than having to rely on medicinal concoctions or acupuncture to restore a physiological harmony they never should have lost in the first place.

Koreanization

This is the basic theory of Oriental medicine and, though its origins are Chinese, it has become thoroughly Koreanized over the centuries. This Koreanization became especially evident during the Chosŏn dynasty, particularly during the reign of King Sejong (r.1418-1450) and in the years following the publication of *Tongŭi pogam* (A Treasury of Eastern Medicine) by Hŏ Chun (1546-1615). Under King Sejong's direction, several important medical manuals, utilizing Korean as well as Chinese prescriptions and practices, were published in the 15th c. Among them was the 85 volume *Hyang'yak chipsŏngbang* ('The Great Collection of Native Korean Prescriptions'). Completed in 1433, this encyclopædic pharmaceutical guidebook identified 959 different disease categories and described 703 different mineral, vegetable, or animal products available on the peninsula which could be used to treat them.

Almost two centuries later, in 1613, Hŏ Chun published his *Tongŭi pogam*, a medical

encyclopædia which placed this pharmaceutical cornucopia within a comprehensive Korean philosophy of Oriental medicine. Starting off with an explanation of the basic concepts of Oriental medicine, Hŏ went on to provide detailed descriptions of human physiology and anatomy of the various things which can go wrong with the various parts and processes of the human body. He also included a catalogue of the medicinal substances available in China and Korea, where they can be obtained, how to prepare them for human consumption, and when to prescribe them. His final chapters are a detailed description of when and how to use acupuncture and moxibustion. Hŏ sprinkles this overview of the basic principles and practices of Oriental medicine with Taoist physical exercises and breathing techniques, encouraging physicians to pay more attention to promoting the health of their patients so that they will not have to pay as much attention to healing them. His physicians' manual was so complete and so well-organized that it has been reprinted many times, not only in Korea but in China and Japan as well. Hŏ's emphasis on preventive medicine, on fortifying the body before illness strikes, has been a distinctive characteristic of Oriental medicine in Korea ever since. Ginseng, a medicinal root for which Korea has long been famous, is the best known of the many tonics which Korean physicians, reflecting developments in Chinese medical thought since the 13th c. tend to prefer over the purgatives still favoured by some traditional physicians in China.

Oriental medicine today

In contemporary Korea, this focus on preserving health by strengthening the body over the long term, augmenting its *ki* and fostering the continued harmonious interaction of its formative physiological processes, keeps Oriental medicine the medical strategy of choice for many of those suffering chronic rather than acute ailments, as well as for many of those who are healthy but wish to become even healthier and live even longer. Oriental medicine has not been supplanted by Western medicine in the 20th c. On the contrary, Oriental medicine continues to flourish alongside Western medicine, in a complementary rather than an antagonistic relationship.

Koreans who might go to a specialist in Oriental medicine when they feel a little rundown will probably go to a physician trained in Western medicine when ailed with influenza and feel the need for an injection. They will go to a Western-style hospital if they suffer a stroke but will probably seek out an Oriental-medicine clinic to alleviate chronic lower back pain. Oriental medicine remains so popular that the home appliance departments of leading department stores in Seoul sell electrical versions of the clay pots traditionally used for preparing Oriental medicine. Aerobics classes, based on Western medical concepts, are well-attended, but so are institutes which teach physical exercises and respiratory techniques similar to those found in *Tongŭi pogam*.

Belief in the efficacy of Oriental medicine remains so strong that, in the 1980s and early 1990s, pharmacists trained in Western medicine began adding Oriental medicines to the repertoire of prescriptions they could fill for the patients who visited their pharmacies. When the government of South Korea announced in 1993 that only those who had formally studied Oriental medicine were authorized to dispense Oriental medicines, leading medical schools began adding classes in Oriental medicine to the curricula for students studying Western medicine. In a further sign of the continued vitality of Oriental medicine in contemporary Korea, from 1995 physicians specializing in Oriental medicine are allowed to fulfill their military obligation by serving either as army doctors or as chief physicians in the government's rural health centres, just as doctors of Western medicine have long been able to do.

Traditional Korean medicine is not merely surviving as Korea approaches the 21st c, it is thriving. In 1994 there were eleven accredited colleges of Oriental medicine in the Republic of Korea and almost 14 000 licensed specialists in Oriental medicine. Moreover, the number of both students and practitioners has been growing steadily. As long as Koreans continue

to see plausibility in the explanations Oriental medicine offers for why diseases occur, and find effectiveness in the advice and remedies it provides for preventing or treating those diseases, Oriental medicine will continue to thrive, and medical practice on the Korean peninsula will remain a rich tapestry of both Western and Oriental concepts, practices, and prescriptions.

D Baker

Western Medicine

History

Western medicine found its way to the Orient towards the end of the Ming dynasty through Western contacts and the introduction of Western medical books. The early writings on medicine were among those items translated into Chinese and then brought to Korea by the late seventeenth c. The earliest extant records of Western medical documents in Korea are found in the writings of the neo-Confucian scholar Yi Ik (1682-1764). In the fifth volume of his *Sŏngho saesŏl* (Insignificant Explanations) Yi included biological principles and theories concerning the circulatory, respiratory, brain and central nervous system that were found in the works that Johann Adam Schall had introduced into China in 1622. Other works after this included commentaries on the medical technologies and theories of the West. Notable among these are *Yŏrhwa ilgi* (Jehol Diary) of Pak Chiwŏn (1737-1805), Chŏng Tongyu's (1744-1808) *Chuyŏngp'yŏn* and Chŏng Yagyong's (1762-1836) *Ŭiryŏng*, all of which served to introduce many of the Western medical arts to Korea.

Western medical practices began to enter Korea from the time of the Kanghwa Treaty of 1876 (Kanghwa-do Choyak) that served to open Korean ports to foreign powers. Medical knowledge and practitioners came from Japan, America and Europe. In 1877, the Japanese navy established the Chesaeng Dispensary in Pusan for Japanese residents. This dispensary could also be used by Koreans and is considered as the first Western medical facility in Korea. It was followed in 1880 by the establishment of the Saengsaeng Dispensary in Wŏnsan, and in 1883 by a clinic opened by the Japanese at their consulate in Inch'ŏn, together with one at their legation in Seoul.

Western medicine, primarily that of Germany, had begun to reach Japan by the end of the eighteenth c. German medicine was foremost in the world, and by the end of the nineteenth c. the Japanese had directly imported German medical knowledge. Through Japan, the German medical expertise entered Korea, where it had considerable influence in the development of Western medicine.

The American influence in propagating Western medicine in Korea began with Horace Newton Allen who was both a missionary and a doctor of medicine. In September 1884, Allen travelled to Korea from Qing China. He was entrusted with the medical care of the staff at the United States Legation in Seoul, and soon afterwards, that of the other diplomats in Seoul. Allen established the Wangnip Hospital in Seoul in 1885. This hospital was intended not only for the foreign diplomats serving in Korea, but also for the Korean people for whom it is seen as the beginning of Western health services. After the Reforms of 1894 (Kabo Kyŏngjang), the number of Western hospitals and health services in Korea increased dramatically. In June 1894, in the midst of these reforms, a Hygiene Office (Wisaengguk) was established under the control of the Home Office (Naemu amun), and a laboratory was opened to manufacture vaccines produce blood serum, and undertake bacilloscopic examination. In 1899 a hospital (also under the direct jurisdiction of the Home Office) was established and named the Kwangjewŏn. This hospital served the populace and it included an Oriental Medicine Clinic and Pharmacy. One of its functions was the examination of prostitutes. In 1907, the Taehan ũiwŏn Hospital was established under the direct supervision of the State Council (Ŭijŏngbu). This hospital took over the administration of the Kwangjewŏn Hospital and also enlarged its educational and hygienic facilities. In December of the same year, the operations of the Taehan ũiwŏn were divided

into the three divisions of medical treatment, medical education and hygiene laboratory.

Early medical education was brought about in both the public and private spheres. In 1899, under the Ministry of Education (Hakpu), a school was established, which offered a three-year course in Western medicine. With the establishment of the Taehanüiwön in 1907, this school was placed under its direct control and became the Medical Education Department of the hospital. In 1910, it divided into the two sections of medical education and pharmacology. Around this same time other hospitals with education departments were established in Taegu and P'yöngyang by the government. Of the private medical schools in Korea, the first was established in 1899 as a part of O.R. Avison's Chejungwön Hospital. However, this school never produced graduates. In 1904, after donations by the American Ohio based Severance Hospital, Chejungwön was renamed after its benefactor and its medical school became the Severance Medical School. Its first graduating class was in 1908. Severance Medical School is the predecessor of the School of Medicine at Yonsei University.

In the colonial period, medical education and facilities expanded considerably. Keijō Imperial University initially offered a four-year medical training course which was extended to six years in 1932. The department of medicine of Keijō Imperial focussed on Japanese students, and the enrolled Koreans did not fare nearly as well, with a twenty-five per cent, or thereabouts, failure rate. The medical profession was, however, one option for Koreans who wished to pursue a higher education, and those who did graduate came to hold considerable importance in Korean society. It is apparent, though, that the improved medical facilities during the colonial period offered minimal health care to the average citizen, and it was the Japanese living in Korea who received most benefit.

Medicine after Liberation

After liberation, medicine in Korea underwent many changes in order to modernise it and to meet the needs of the people. The greatest influence directly after liberation was from the American presence in Korea, which assisted in the provision of basic medical services. Under the authority of the Ministry of Public Health and Welfare, thirteen departments relating to medicine and public health were established, and regional offices of the Ministry were set up in each province. Medical education under the American Military Government adopted many of the features found in the training of medical practitioners in America. For example, the courses span a six-year program of study, followed by a state examination and then a hospital internship. In addition, many Koreans went abroad to study medicine.

With the establishment of the Republic of Korea in 1948, medical care and training became the responsibility of the Ministry of Public Health (Pogön pu) and the Ministry of Social Affairs (Sahoe pu), which controlled medical care and training matters in their thirteen departments. In 1955, under the Government Organisation Law (*Chöngbu chajik pöp*) the Ministry of Public Health and the Ministry of Social Affairs were combined into the Ministry of Health and Social Affairs (Pögon Sahoe pu) charged with the responsibility of overseeing the various spheres of medicine in Korea.

Part of the health care system in Korea features the research and development of new ways to combat disease and to improve public health. There are many institutes which are funded wholly or partially by the central government in addition to private organisations that conduct research into health-related matters. Some notable accomplishments in the realm of public health include the containment of communicable diseases such as tuberculosis and cholera, and the implementation of an effective family-planning program that has witnessed a sharp downturn in the growth rate of the South Korean population. These accomplishments have been both due to the commitment of resources by the Korean government and the interest of international bodies such as the World Health Organization (WHO).

In 1994, general and special hospitals and clinics numbered more than 14 200. There were also over 7 700 dental clinics, 238 health care centres, 1 327 health sub-centres and more than 2 000 primary health care centres. There are more than 180 000 hospital beds available and this figure is supplemented by nearly 40 000 beds in the various clinics. The large university hospitals in Korea are as well equipped as any in Asia and provide excellent medical services to their patients.

Of the problems being addressed in regard to medical care in Korea, the most serious is the imbalance of medical facilities in the urban regions, and in particular in Seoul. In the rural sector, the government has actively promoted the development of local primary health care centres equipped with modern equipment and staffed by trained health care professionals to ensure that communities have adequate services. Other problems that seem to have been resolved include the introduction of a comprehensive medical insurance program and the issuing of clear regulations concerning the role of each type of health care facility. The government is also actively endeavouring to create a modern medical system that will be adaptable, thus allowing it to meet the needs of Koreans in the future.

*Memorabilia of the Three Kingdoms (see **Samguk yusa**)*

Metalwork (see also **Science and Technology)**

Prehistoric Period

Bronze implements have been in use on the Korean peninsula since about 1 000 B.C.E. The early Bronze age in Korea is characterised by the use of mandolin-shaped daggers and multi-knobbed, coarse-lined mirrors. Although early farming implements made of bronze have not been found, bronze woodworking tools (used to shape wooden tools) did exist, as well as weapons, such as arrowheads and spear points.

Around the fourth c. B.C.E., iron culture was introduced from China. Around the same time, another bronze culture of Scytho-Siberian origin entered Korea. From this period, farming implements such as hoes, ploughshares and sickles were made of iron. Weapons from this period include iron and bronze daggers and spear points. Horse trappings and components of horse-drawn vehicles also existed, evidently for use by the ruling elite. Bronze belt buckles, in the shape of animals, were probably also used by the upper class.

Koguryŏ

Many of the early metalwork artifacts of the Koguryŏ Period are from tombs. However, since most of the Koguryŏ and Paekche tombs have been looted, few artifacts remain. The articles that have been recovered include such things as headgear, earrings, bracelets, weapons and various implements for horse-riding.

The general nature of Koguryŏ headgear is known through Chinese records and Koguryŏ wall paintings. However, the gilt-bronze crowns excavated from Koguryŏ tombs are of a different style. This would seem to indicate that these latter crowns were of a special design used in burials. This may also hold true for the gold crowns of Shilla.

Chinese records refer to the Koguryŏ custom of wearing earrings, and the discovery of gilt-bronze earrings at grave sites confirms these records. Koguryŏ earrings are almost all of the thin-ring style. Many of the Koguryŏ earrings have a metal strip hanging down from the earlobe ring, with an ornamental piece at the end. The mid-section of the metal strip is also decorated.

Weaponry, such as metal spear points, arrowheads and knives, was also made at this time.

In addition to long knives, which could be used in battle, short knives were produced for everyday use.

Paekche

Two Paekche crowns have been discovered, one in Naju and one in Iksan. The Naju crown consists of two sections. Round, flat bronze decorations have been affixed to both crowns. Due to differences between these crowns and those mentioned in historical records, some have suggested that these gilt-bronze crowns were solely used for funerary rites.

Paekche earrings have been found at Kumo Village in Kongju and in the tomb of King Muryŏng (r. 501-523). These earrings are all of the thin-ring variety, and the earrings from Kongju, like those of Shilla, have dangling heart-shaped decorations. The earrings from King Muryŏng's tomb are of pure gold. Other Paekche metalwork, such as hairpins, bracelets and bronze mirrors, have been discovered along with various weapons. In addition, an interesting 'seven-branch dagger' (*ch'ilchido*) has been discovered in Tenri City, Japan. The inscription indicates that it was a gift from a Paekche envoy. The branches are thought to represent a sacred tree -- a common symbol in Shamanism.

Shilla

Six pure-gold crowns have been discovered in Kyŏngju and another one has been found in Koryŏng. These crowns were probably used only for funerals of the most high-ranking royalty. The gold and gilt-bronze crowns worn by Shilla kings or members of the upper class differed from those of Paekche and Koguryŏ.

Shilla earrings are of both the thin-ring and thick-ring style. They have an earlobe-ring, a dangling link, and a bottom decoration. In addition to earrings, ornate necklaces, belt-buckles and bracelets have been discovered, as well as numerous metal eating utensils, gear for horses, and weapons. Shilla metalworkers also produced both short and long coats of armour. The short armour only covered the torso, but the longer armour went down as far as the knees.

Greater Shilla

With the unification of the peninsula, Shilla had greater access to the flourishing art of Tang China. At the same time, Shilla's burgeoning Buddhist culture signified a greater demand for Buddhist icons and ritual implements. Gilt-bronze statues and sarira containers demonstrate the elegant artistry of this period. Perhaps the most impressive Buddhist artifacts from this era are the large temple bells. At least five large bells from the Greater Shilla Period are extant. In terms of style, these bells differ significantly from those of China or Japan. The girth of the bells gradually widens toward the bottom before slightly narrowing again. The outsides of the bells are decorated with various designs and Buddhist motifs, particularly with graceful pictures of fairies. Designed to hang from a large wooden beam, the bells were struck on the exterior with a large piece of wood hanging from a swinging apparatus.

Since most of the tombs from the Greater Shilla Period have been looted, few metal artifacts have been recovered. The metalwork from this period includes eating utensils, belt buckles and other items of personal attire.

Koryŏ

Large temple bells continued to be made during Koryŏ. The Koryŏ bells tend to be smaller in size, and with the passing of time, the quality of craftsmanship declined. In contrast with the Shilla bells, which were made with an approximate 1 to 1.3 ratio between the top and

bottom, early Koryŏ bells had only a 1 to 1.2 or 1.1 ratio. After the twelfth century, when the bottom diameter decreased to less than 40 cm., the bottom diameter and height tended to be similar. As the exterior design styles changed, pictures of fairies were replaced by standing images of Buddhas or bodhisattvas.

In addition to bells, numerous gongs were produced for temples. Like the temple bells, these round metal instruments were hung on the temple grounds and struck at different times to announce temple functions. Sarira containers were also produced at this time.

Numerous bronze mirrors were manufactured during Koryŏ. Most of these were replicas of foreign mirrors from China, Manchuria or Japan. Koryŏ artists also imitated the styles of earlier eras to produce the classical-style mirrors that came into vogue in Sung China. Numerous articles of personal attire were also produced during this period. For example, belt buckles were made, with designs in relief or intaglio.

Chosŏn Period and the Modern Era

The metalworkers of Chosŏn continued to produce numerous items for everyday use. The Koryŏ tradition of bell manufacture was maintained with several innovations regarding the external designs. There were also innovations regarding the manufacture of knives and swords. Prior to the Hideyoshi invasions (1592-1598), Korean metalworkers learned the Japanese techniques for making high quality knives and swords with strong blades.

During the twentieth c., Korean metalwork has been influenced by the introduction of techniques from the West. Some attempts have been made to integrate modern methods with traditional metalwork. In addition, some modern artists have attempted to revive Korea's ancient metalworking techniques in order to preserve the vital link to the nation's unique artistic traditions.

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Miam ilgi (Diary of Miam)

Miam ilgi is the diary of Yu Hŭich'un, styled Miam, covering the period from the tenth month of 1567 until the fifth month of 1577. It is composed of eleven volumes and has been designated Treasure number 260. Originally the work was composed of fourteen volumes but three of these are no longer extant.

This work describes the events that surrounded the official life of the author both while posted to the royal court in offices such as the Office of the Censor-General (*Saganwŏn*) and the Office of Special Advisers (*Hongmun'gwan*), and while in the provinces. The thoroughness of this work led to it being chosen, along with Yi I's *Kyŏngyŏn ilgi*, to help in the composition of *Sŏnjo shillok* (Veritable Records of king Sŏnjo) since many other records were destroyed in the 1592 Japanese Invasion. This work contains valuable data from the middle Chosŏn period and is considered by many scholars to be one of the most valuable private diaries written in the Chosŏn period. This work was published from 1936 to 1938 by the Chosŏnsa P'yŏnsuhoe.

Mich'ŏn, King (r. 300 to 331)

King Mich'ŏn (? -331) was the fifteenth king of Koguryŏ and ruled from 300 to 331. He

was also known as King Hoyang, and his names included Ŭlbul, Ŭllulli and Ubul. Mich'ŏn was the grandson of King Sŏch'ŏn (r. 270-292) and when his father was executed in 293 by his elder brother King Pongsang (r. 292-300), Mich'ŏn fled and lived as a labourer and salt peddler. However, when Pongsang was dethroned in 300, Mich'ŏn ascended to the throne with the help of Ch'ang Chori, the prime minister (*kuksang*).

During Minch'ŏn's rule, the Chinese Jin State was disintegrating and this had a tremendous effect on the political situation of the neighbouring countries. Minch'ŏn took advantage of the Chinese weakness and in 302 attacked the Xuantu Commandery (Kor. Hyŏndo) taking some eight-thousand prisoners. In 311, his army occupied the western coast of the Liaodong Peninsula. In 313 and 314, after a prolonged struggle, Koguryŏ captured the Lolang Commandery (Kor. Nangnang) and at this time occupied the whole of the Taedong River region. After this, in 317, Koguryŏ again attacked the Xuantu Commandery and at this point began to rapidly expand her territory to the west and south. In this process in the early fourth c. the Bayan, part of the Tungus people, began to gradually increase their strength and expand their activities in the Liaodong Peninsula area, which inevitably led to conflicts with Koguryŏ. In the end, Koguryŏ with the assistance of Later Zhao, was able to subdue the Bayan by 330.

Eleven years after the death of Mich'ŏn in 342, the Earlier Yan state attacked Koguryŏ and sacked its capital. During this attack, the royal palace was razed, the queen mother was seized, some fifty thousand people were taken into captivity, and the grave of Minch'ŏn was opened and his remains desecrated. This was indeed a pitiable end for the powerful ruler who had done so much for the Koguryŏ Kingdom.

Min, Queen (see *Myŏngsŏng*, Queen)

Min ch'ungjŏng yugo (The Posthumous Works of Prince Min Yŏnghwan)

Min ch'ungjŏng yugo (*The Posthumous Works of Prince Min Yŏnghwan*) is a collection of writings of Min Yŏnghwan (1861-1905) a prince and patriot of the Chosŏn Kingdom who gave his life for the nation in the last years of the Kingdom. The author of this work is not only remembered as being a member of the family of Queen Min, but also as an adept statesman and enlightened innovator of the Chosŏn period.

The first volume contains sixty-one memorials to King Kojong (r. 1863-1907) including Min's plea to the King to renounce the 1905 Protectorate Treaty (*Ŭlsa Poho Choyak*) between Korea and Japan. Volume two, 'Ch'ŏnil ch'aek', contains the author's opinions on matters such as defence of the nation against Japan and Russia, political reforms, financial policy change for the country and educational reform. Volume three entitled 'Haech'ŏn ch'ubŏm' is an account of his world travels that began in 1896 to attend the coronation of the Russian Czar. During this trip, Min visited the United States, Canada, Britain, Russia and Japan. This volume describes the diplomatic relations with the countries that Min visited. 'Sagu sokch'o', the fourth volume, is also a record of the travels of the author. This volume centres on Min's trip to Europe to attend the Sixtieth anniversary of Queen Victoria's ascending to the throne in England. Min also visited Germany, Austria, France, Italy and Russia during this trip. The fifth volume is a supplement to the work and describes the events that occurred just before Min's death. The two essays in this supplementary volume are both anonymous and are complemented by articles from newspapers that detail the situation of Min's untimely suicide in 1905.

This work provides insight into the disorderly period that surrounded the loss of Korea's sovereignty to Japan. The author's unique perspective on the plight of Korea from not only the standpoint of a patriot but also as a member of the royal family adds to the value of this work. *Min ch'ungjŏng yugo* was published again in 1971 by the National History

Compilation Committee (Kuksa P'yŏnch'an Wiwŏnhoe).

Min Jok Sa

Located in Seoul's Chongno Ward, Min Jok Sa is a publishing company established on 9 May 1980. Yun Chaesŭng is editor, and the company publishes general works as well as books on philosophy and religion.

Min Kyŏmho

[History of Korea]

Min Yŏnghwan (1861-1905)

Min Yŏnghwan was a royal prince, patriot and civil official of late Chosŏn. His family's ancestral home is in Yŏhŭng, his courtesy name was Munyak and his pen name was Kyejŏng. He was born in Seoul the son of the Minister (*p'ansŏ*) of the Board of Taxation (Hojo). In 1878 he passed the civil service examination and was appointed as Ninth Counsellor (*chŏngja*) of the Office of Special Counsellors (Hongmungwan) and later held various posts, before being selected as president (*taesasŏng*) of the National Confucian Academy (Sŏnggyun'gwan) in 1882. However, in the same year the Military Mutiny of 1882 (Imo kullan) erupted and his father was killed. In 1884 Min was appointed as Third Minister (*ch'amŭi*) of the Board of Personnel (Ijo) and then held disparate positions before being designated as Minister of the Board of Taxation in 1887. In 1888 and 1890 he served as Minister of the Board of War (Pyŏngjo) and in 1893 he was nominated as Minister of the Board of Punishments (Hyŏngjo).

Min was appointed ambassador to the United States in 1895 but did not proceed to the post due to the Japanese assassination of Queen Min (1851-1895), which deeply affected him. He returned to his hometown and withdrew from political life for several months after this incident. But in 1896 he was appointed envoy extraordinary (*t'ŭngmyŏng chŏn'gwŏn kongsa*) to Russia in order to attend the coronation of Emperor Nicholas II, and was accompanied on this tour by Yun Ch'ihŏ (1865-1945) among others. On this occasion, Min travelled through Japan, Canada, America, England, the Netherlands, Germany, Poland and Russia before returning to Korea after ten months. In the following year, he was appointed as envoy extraordinary to England, Germany, Russia, Poland, Italy and Austria, and during his tour of duty attended the sixtieth anniversary of the coronation of Great Britain's Queen Victoria.

On his travels abroad, Min had gained much knowledge of the political, social and economic systems of the Western powers and he appealed to King Kojong (r. 1863-1907) to introduce western-style institutions to Korea. However, the domestic situation in Korea was in extreme disarray at this time and it was not feasible to implement many changes. Min was appointed to the State Council (Ŭijŏngbu) and as Minister (*taeshin*) of the Home Ministry (Naebu) in 1898 but was subsequently dismissed from these positions for his involvement in the Independence Club (Tongnip hyŏphoe), which was directed at establishing a Korean sovereign and a modern state. On being reinstated, Min continued to serve in high positions within the government, but after the Japanese victory in the Russo-Japanese War (1904-1905), the cause for Korean sovereignty was lost. At the conclusion of the war, the Japanese forced Korea to sign the Protectorate Treaty of 1905, which essentially caused the latter to forfeit her sovereignty and any rights for diplomatic intercourse. Min was outraged at this and pleaded with King Kojong to renounce the treaty and have the traitorous ministers who ratified it executed. However, the Japanese police placed Min under house arrest and his final act was to protest the loss of Korea's independent future. Min committed suicide on 30 November 1905.

The Republic of Korea honoured Min posthumously in 1962 with the Order of Merit for

National Foundation. He is remembered as a visionary who saw that modernisation was the only way for Korea to maintain her independence and also as a patriot who strongly resisted the Japanese encroachments in Korea. Min's literary collection, *Min ch'ungjŏng yugo* (The Posthumous Works of Prince Min Yŏnghwan) has survived and is a record of the many activities of the author.

Ministries, Governmental (see **Government and Legislature**)

Minjung shinang

[Christianity]

Minjung Sŏgwan

Situated in Seoul's Chongno Ward, Minjung Sŏgwan was founded by Yi Pyŏngjun on 11 November 1945. The company published about twenty foreign language dictionaries, a Korean language dictionary, literary collections, poems and essays, as well as introductory works for various fields of academic study. In March 1977, the company became insolvent, leading to its liquidation in May 1979. Its chief editor and staff were then employed by another publisher -- Minjung Sŏrim. Today, Minjung Sŏgwan remains officially registered as a publishing company, but it publishes only high school textbooks dealing with the study of classical texts.

Minsŏng

[Magazines]

Minŭmsa

Located in the Kangnam Ward of Seoul, Minŭmsa is a publishing company established on 20 December 1991. One of its first publications was *Taeu haksul ch'ongsŏ*, an extensive series of academic books treating a wide range of subjects. Today, the company specialises in philosophy, the social sciences and literature. It also publishes the literary periodical *Segye ŭi munhak*. (World Literature)

Minyo

[Music]

Miryang

Situated in North Kyŏngsang Province, Miryang consists of the towns of Samnangjin and Hanam, and the townships of Tanjang, Muan, Pubuk, Sannae, Sanoe, Sangsam, Sangdong, Ch'ŏngdo and Ch'odong. Mt. Unmun (1 188m), Mt. Kaji (1 240m), Mt. Ch'ŏnhwang (619m) and other peaks of the T'aebaek Mountain Range rise on the eastern side of the city and Mt. Hwaak (932m) stands in the northwest. The Naktong River flows along the city's southern border.

With fertile plains on the lower reaches of the Naktong and Miryang rivers, Miryang is North Kyŏngsang Province's second largest rice producer after Kimhae. Approximately 23 per cent of the city's area is arable, of which 70 per cent is used for rice cultivation, and the remainder for dry-field crops such as barley, wheat, radish, Chinese cabbage, red pepper, watermelon and strawberry. Orchards in the area produce pear, apple, peach, persimmon, chestnut and jujube. In the city centre there is a research institution which undertakes research into the many farming products and aims at improving the strains of crops. For example, the centre has engineered over sixty improved varieties of barley, including Miryang Number 30, a variety with a natural resistance to insect pests. From earlier times, the area has been famous for its textile and ceramics industries. Textile factories today produce artificial silk, cotton and woollen fabrics and silk. The city also has a number of

mines which excavate iron, zinc, tungsten, felspar and molybdenum.

Tourism is centred around the area's scenic spots and historical sites. P'yoch'ung Temple, just south of Mt. Ch'önhwang in Tanjang Township, is the city's most important Buddhist site. This ancient monastery houses numerous important historical relics including the robes worn by Yujöng (Grand Master Samyöng, 1544-1610). Within an extremely narrow rock gorge near the temple, one finds Kūmgang and Mujigae (Rainbow) Waterfalls, and to the south lies Ch'ūngch'ūng Waterfall. On the northern side of Mt. Ch'önhwang is Örmgol (Ice Valley), which is cold even during the summer. Here lies Shiryehobakso, a small pond which has formed in a hollow granite basin. The pond is famous as a site where rain ceremonies were once held.

In downtown Miryang next to Miryang Bridge stands Yöngnamnu (Treasure No. 147), which is considered to be one of Korea's three great pavilions. First built during the Koryö period, the pavilion has been burnt down and rebuilt several times since then. Confucian schools in the city include the picturesque Ch'ilt'an Söwön in Tanjang Township's Mich'on Village, Yerim Söwön in Pubuk Township's Husap'o Village and Miryang Hyanggyo in Kyo Village next to Paegun Temple. As for modern colleges, Miryang Industrial College is next to the farming products research institution in Miryang and Miryang's Junior College of Sericulture is in Naei Village.

Mo Island

Mo Island is situated just east of Chin Island off the coast of Haenam County. Administratively, the island is part of Ŭishin Township in South Chölla Province's Chindo County. This tiny island covers an area of 0.24 sq. kms. and has a coastline of 2.8 kms. 1987 statistics show that the island had a population of 196.

The island's topography is characterised by gentle slopes, the highest point being a mere 48.4 metres in elevation. Because of this, almost the entire island is composed of arable land. Residents are employed in agriculture and fishing. Boats operating from the island catch a wide variety of fish including eel, achovy, perch and shrimp. Laver and brown seaweed are also gathered along the island's shores. During the extremely low tides of the 3rd lunar month, a 2.8-km.-long strip of land is exposed, connecting the island with Hoedong Village on Chin Island. Hundreds of visitors arrive at this time to walk the isthmus.

Mogŭn chip

This anthology of works by Yi Saek (1328-1396, styled Mogŭn) consists of thirty-five volumes of poems and twenty volumes of prose. Yi Saek is regarded as one of the two most eminent writers of the Koryö dynasty, the other being Yi Kyubo (1168-1241). The collection includes the author's biography, monument inscriptions, records, prefaces, memorials to the King, precepts, funeral addresses and essays, and contains much historical material of value for the study of the late Koryö and early Chosön periods. Some of the poems are also descriptive of historical events such as the activities of the Red Turbans and the Japanese invasion.

According to Yi Ch'öm's preface for the *Mogŭn Sönsaeng munji* appearing in the *Tongmunsön*, the *Mogŭn chip* was first compiled by the author's youngest son, Yi Chongsön, in seventy volumes and published about 1404. Some volumes were later lost by fire, and a second edition was published in fifty-five volumes. Sometime later this collection was divided, with poems and prose published separately. Yi Chön, a grandson of the author, published the *Mogŭn shi chöngsön* (A selection of poems by Mogŭn) in six volumes, and in 1583 a descendant of the author, Yi Chüng, was instrumental in publishing *Mogŭn mun'go* (a collection of prose by Mogŭn) in eighteen volumes in five fascicles.

Another descendant, Yi Töksu, published the *Mogŭn simun'go* (An anthology of works by Mogŭn) in fifty-five volumes, during the reign of King Injo (1628-1649), and this edition was republished in 1686. This extant authentic edition of thirty-five volumes of poems and twenty volumes of prose, was reproduced by the Taedong Cultural Research Institute of Sönggyun'gwan University in 1961, in a reduced photographic version as part of the *Yögye myöng hyöng chip*.

Mohadang chip (Collection of Mohodang)

Mohodang chip is an anthology of Sa Yaga, a naturalized Japanese general who surrendered to Korean forces during the 1592 Japanese Invasion, and then changed his name to Kim Ch'ungsön. This work consists of three volumes in one fascicle and is a woodblock-print. It was first published in 1798 and then again in 1842. At the beginning of the first volume there are prefaces written by Kang Seryun, Chöng Shin and Kang P'ilhyo, and at the conclusion of the work there is an epilogue by Pak Kwangsöck. The first volume consists of the author's letters to the Korean king, a written oath to the king and other miscellaneous writings. The second contains a chronological record of the author's life, and the third contains tributes written by others praising the life and accomplishments of Kim.

This work is notable in that although there are many accounts of Japanese surrenders to the Korean army during the 1592 Japanese Invasion, this is the sole account that is written by a Japanese. The author, after pledging loyalty to the Korean king, served in defense of Korea with great honor. This work provides a unique perspective on the period surrounding the 1592 Japanese Invasion and the subsequent Manchu invasion of the early part of the seventeenth century.

Mokp'o

Mokp'o is a port city situated at the southeastern tip of South Chölla Province. Two-thirds of the city is built on reclaimed land, and the city is continuing to expand through land reclamation. Ŭidal, Talli, Nul, Changjwa, Kohwa and Hōsa islands are all included within the city limits. In addition, there are several low mountains in the area. Centrally located in Taeban-dong near the downtown area, Mt. Yudal (229 metres) offers a panoramic view of the city. The area is characterised by mild weather and average yearly temperatures of 13.4 deg. c.

During the Japanese occupation, Mokp'o was an important port for the shipment of rice and cotton to Japan. After liberation, its importance as a shipping centre declined as ports like Pusan and Inch'ön expanded. Today, factories in the area produce ceramics and other products. Fishing is another important part of the local economy. Each day, boats bring in catches of skates, octopi, croakers, harvest fish and hair-tails to be sold at fish auctions.

During the twentieth century, Mokp'o's transportation network has undergone continuous improvement. The city is the final stop on the Honam railway line. Ferries operating out of the harbour go to both Hong and Cheju islands. In addition, a car ferry has operated between Mokp'o and Lainyungang, China, since 1997. In order to alleviate Korea's heavy air-traffic problems, an international airport is also under construction.

In addition to its role as a transportation hub, the city has several sites of interest to visitors. The National Maritime Museum displays numerous artefacts, documents and salvaged ships. Across the street at the Folk Museum, various old coins, coral, shells and handicrafts can be seen. At the Namnong Memorial Museum, built in memory of Hō Kōn (styled Namnong), paintings by five generations of Hō's family are on display. Hō Kōn is remembered as one of the most popular painters of the Chinese Southern School tradition.

Many famous artists have come out of Mokp'o. The Western-style painters Kim Hwan'gi and Kim Amgi as well as the oriental-style painter Hŏ Kŏn both hail from this area. Writers such as Pak Hwasŏng and Ch'a Pŏmsŏk, musicians such as Cho Sanghyŏn and Shin Yŏnghŭi as well as the dance innovators Ch'oe Ch'ŏnga and Yi Maebang are also from here.

The city has a number of educational institutions. The Mokp'o Poetry Fellowship Hall can still be seen in Chukkyo-dong. The hall was built by Chŏng Manjo (1859-1936), a scholar specialising in classical East-Asian literature. In the spring and autumn, hundreds of scholars from around the nation used to gather at the hall for poetry writing examinations. In modern times, the area's link with ancient artistic traditions has been maintained. At the Municipal Classical Music Institute, operated by the city, traditional music is taught to a wide range of students, from elementary school children to adults. The city is also home to Mokpo National University, Mokpo Technical College, Mokpo Commercial College and Mokpo National Maritime University.

Möllendorff, Paul Georg von

Paul Georg von Möllendorff (1847-1901) was a German diplomat who had a major role in late Chosŏn politics. He was the first official Western adviser to the Chosŏn government, serving from 1882 to 1885. The period in which Möllendorff was active in Korea was one of great change and international competition, and so his activities had important influences on the course that Chosŏn took.

Möllendorff was born into an aristocratic family on 17 February 1847 in the small town of Zedenik in Prussia. When he became eighteen, he entered the University of Halle and studied jurisprudence, and both occidental and oriental languages, among other subjects. He proved so adept at languages that he eventually became capable of research in German, English, French, Italian, Spanish, Russian, Polish, Dutch, Serbian, Hebrew, Chinese, Manchurian, Korean, and Japanese, to varying degrees of competency. It is not surprising, then, that Möllendorff came to be acknowledged as one of the foremost experts of Asian linguistics. In 1869, he went to China as an assistant secretary in the Chinese Imperial Maritime Customs service, and by 1874, had entered the German foreign service, eventually rising to the position of vice-consul at Tientsin. During this period, he developed close relationships with influential men in the Chinese, Russian and Japanese governments, such as Li Hongzhang, Takezoe Shinichirō and Karl Waeber.

Möllendorff left the German foreign service in 1881 and then joined the staff of Li Hongzhang, the Chinese Viceroy. Li thought that if Chosŏn had an adviser such as Möllendorff, his country would never have entered into such an unfair treaty as she had with Japan in 1876. Acting on Li's advice, Möllendorff began his study of the Korean language. King Kojong (r. 1863-1907) learned of Möllendorff from Kim Hongjip (1842-1896) and Cho Yŏngha (1845-1884), who had returned from working out new trade regulations with China. While there was some opposition from the Germans, Americans and British to the appointment of Möllendorff as Kojong's adviser, the opinion of Viceroy Li proved sufficient for the appointment of Möllendorff. The duties attaching to his post were outlined in a contract and stipulated that he was : a) to assist with the foreign affairs of the Chosŏn government; and b) to establish and administer the Chosŏn Customs Service, while this organisation was under the control of the Chosŏn government. Also included in the contract were a salary and accommodation arrangements for Möllendorff, along with clauses allowing for his removal from office. Arriving at the royal court in December 1882, Möllendorff became the first Westerner to meet King Kojong.

Möllendorff adapted well to his position in Korea and soon gained the confidence of Kojong. He was appointed to various positions and quickly rose to that of Vice-Minister

(*ch'amp'an*) of the Office of State Affairs (T'ongni amun), along with his duties at the Customs Service. Möllendorff remained aloof of Chinese influence in his duties in Korea, and this became a point of contention between him and Viceroy Li, who sought to use the German as a means to increase the influence of China over Korea. Möllendorff recognised the struggle of the Japanese and Chinese for control of Chosŏn, and thus sought to bring a third power into Korea. Hence, he worked to convince King Kojong and Queen Min (1851-1895) of the necessity of a Western presence in Korea, and to this end brought Russia to the fore in the Korean court. In 1884, Möllendorff assisted in the negotiation of a treaty with Russia, which was represented by his old acquaintance Karl Waeber, and he became even more pro-Russian in his outlook after the *coup d'état* of 1884 (Kapshin Chŏngbyŏn).

The Chinese, who saw their influence in Korea on the wane, were not about to relinquish their role as the major power in Korea. Hence, in the aftermath of the *coup d'état*, the Chinese stepped up their influence in all aspects of the Chosŏn government, and in particular, Yuan Shikai, a Qing general, openly sought to intimidate Kojong with the threat of replacing him. As a result, Möllendorff himself was replaced at the prompting of Yuan by the American Owen N. Denny. Moreover, the heretofore independent Customs Service of Chosŏn was subordinated to a like agency in China. Möllendorff then left Korea and returned to China in 1885. He returned briefly to Korea in 1888, holding hopes of again serving as an official adviser to Kojong, but circumstances did not allow him to do so. Once again in China, he worked on the compilation of two dictionaries, one Chinese-German and the other German-Chinese. He remained in contact with King Kojong throughout the 1890s and even as late as April 1900, the Korean monarch sought to have Möllendorff return to Korea as his adviser. The objections of the Japanese and Russians, however, prevented this from occurring. Möllendorff remained in China where he died in 1901 at the age of fifty-four.

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Mongsan hwasang pŏbŏ yangnok ŏnhae

This work comprises six chapters of excerpts of the precepts of the Chinese Buddhist priest Meng Shan of the Yuan period and one chapter of those of Poje, a high priest of the Koryŏ dynasty who had visited Meng Shan in China. It was translated by the eminent priest Shinmi during the reign of King Sejong (1418-1450) and published by the official publishing office for Buddhist sutras, in which Shinmi was active.

Only one copy of the original wood-block edition of this work is known to have survived and is in the possession of Mr. Yi Inyŏng. The date of publication is not known, but from internal evidence such as the quality of the paper and the engraving style it would appear to have been published during the time of King Sejong. The preface was printed with metal type but only one page of it remains and this does not include the date. This edition was reproduced by the publisher Tongmun'gwan in 1954.

Other editions published in the time of King Chunjong (1488-1544) are as follows:

1. Kounsa edition, printed at the Koun temple in South Ch'ungch'ŏng Province in 1517 with four other works of Buddhist precepts. A copy is in the possession of Dr. Yi Pyŏnggi.
2. Yujŏmsa edition, published by the Yujŏm temple in the Diamond Mountains in 1521. A copy is held by Mr. Song Sŏkha.
3. Chungdaesa edition, published with four other works of precepts by the Chungdae

temple in Chölla Province in 1543. A copy is held by the Yonsei University Library.
4. Songgwangsa edition, published by the Songgwang temple at Sunch'ön in 1577.

All editions of this work are of interest for the study of change in the Korean language.

Mountains (see under each mountain)

Changsu-san
Ch'ilbo-san
Chiri-san
Chogye-san
Ch'önma-san
Choryöng-san
Chuhul-san
Chuwang-san
Halla-san
Haram-san
Hwaak-san
Hwangbyöng-san
Ibam-san
Inwang-san
Kanbaek-san
Kariwang-san
Kaya-san
Kohön-san
Kömdök-san
Kūmgang-san
Kūmo-san
Kuwöl-san
Kwanak-san
Kyebang-san
Kyeryong-san
Maengbu-san
Mai-san
Mani-san
Mudŭng-san
Munsu-san
Myhyang-san
Myöngji-san
Myöngjidök-san
Myöngsöng-san
Myörak-san
Nam-san
Namhan-san
Namp'ot'ae-san
Nangnim-san

Odae-san
 Ŏnjin-san
 Paegam-san
 Paek-san
 Paektu-san
 P'algong-san
 Pangdae-san
 Pohyŏn-san
 Pukhan-san
 Pukp'ot'ae-san
 Puram-san
 Pyŏngp'ung-san
 Samak-san
 Shinbl-san
 Sobaek-san
 Songni-san
 Sŏrak-san
 Suyang-san
 T'aebaek-san
 Taegwallyŏng
 Tobong-san
 Tŏgyu-san
 Tongbaengnyŏn-san
 Turyu-san
 Tut'a-san
 Wŏlch'ul-san
 Wŏrak-san
 Yongmun-san

Muan County

Situated on the coast in the western part of South Chŏlla Province, Muan County is comprises the towns of Muan and Illo, and the townships of Mangun, Mongt'an, Samhyang, Unnam, Ch'ŏnggye, Hyŏn'gyŏng and Haeje. The county covers a total area of 427 sq. kms. and as of 1988 had a population of 95 698. The Yŏngsan River flows along the city's western and southern border before reaching the Yellow Sea. Narrow land-bridges connect the townships of Haeje and Unnam with the mainland. Within the county, there are two inhabited and twenty-five uninhabited islands. Due to the county's southern location and low altitude, the local weather pattern is mild, with an average yearly temperature of 13.3c. and an average rainfall of 1 071mm.

Approximately four-fifths of the county's workforce is employed in the agricultural sector. Of the county's 181 sq. kms. of arable land, some forty-four per cent is used for rice and fifty-six per cent for dry-field crops, including tobacco. In the coastal waters, high quality shellfish and laver are harvested.

The county offers several scenic attractions. In the summer, visitors from Mokp'o and other nearby cities flock to T'ommŏri Beach. This two-kilometre-long white-sand beach is situated next to a delightful grove of two-hundred-year-old pines. Mt. Sŭngdal (318m) in the centre of the county is another popular tourist destination. The mountain is famous for

its picturesque ridges of partially exposed granite. It is home to Pöpch'ön Temple and Mogu Hermitage, two of the area's oldest Buddhist monasteries. According to records, the monk Yuanming came here from China during the Yuan period and established a hermitage on the mountain. Five-hundred disciples trained under him, achieving enlightenment under his guidance. As a result, the mountain came to be known as Mt. Sŭngdal (Monks' Attainment).

Buddhist relics found in the area include a standing stone Buddha at Yaksa Temple in Söngdong Village, a five-storey stone pagoda in Shin'gi Village and two stone guardian posts at the Ch'ongji Temple site in Taech'i Village. Confucian sites found here include Muan Hyanggyo (County Public School founded in 1394) and P'yöngsansa (a shrine commemorating Ch'oe Ikhyön and Ki Uman) in Hyön'gyöng's P'yöngsan Village.

In addition to historical sites, the area has a number of unique traditions. The Tongdangi *T'aryong*, a folk-song, is especially popular. The song is sung on Ch'usök Day (the harvest moon festival) or during the first lunar month to the rhythm of musical instruments improvised from household items such as upturned bowls and chopsticks banged together. The song begins with the nonsensical 'Tongdangida Tungdangida, Tanggidungdangi Tungdangida' followed by lyrics on the difficulty of living with one's parents-in-law or of romantic love.

Much'ön

[Agricultural rites; Dance]

Mudang

[Shamanism]

Mudŭng Mountain

Mt. Mudŭng (1,187 metres) is part of the Mudŭng-san Provincial Park, which is situated in South Chölla Province. During Paekche times, the mountain was called Mujin-ak, during Shilla times, Mu-ak, and during Koryö Times, Mt. Sösök. Except for the exposed rock around the summit, the area consists of gentle, earthen slopes. The mountain supports approximately 900 plant species, 465 of which have medicinal properties. The area's mild climate also makes it an ideal location for tea cultivation. Chŭngshim Temple, the mountain's largest extant temple, houses a number of historical artifacts, including a Pirosana (Vairocana) statue made of iron (Treasure no. 131). Wönhyo Temple, another important historical site, was founded by the famous Shilla monk Wönhyo. Destroyed during the Korean War, it has been rebuilt on a much smaller scale. With its gentle slopes and clear streams, the mountain is a favourite weekend picnic area for those living in nearby Kwangju.

Muhak (see Chach'o)

Muju County

Situated in the northeast corner of North Chölla Province, Muju County includes the town of Muju and the townships of Mup'ung, Punam, Sölch'ön, Ansöng and Chöksang. The county has an area of 641.56 sq.kms., and 1988 statistics record a population of 40 905. The Sobaek Mountain Range runs through the entire area of the county with Mt. Tögyu (1 614m), the county's highest mountain, rising in the south, Mt. Taedök (1 290m) in the east and Kittae Peak in the north. The county's terrain is characterised by deep valleys, rocky highlands and elevated plateaus. The weather pattern shows an average annual temperature of 11C and a rainfall of 1 200 mm.

The area's rugged topography allows little land for farming, only 12 per cent being arable. Of this, about half grows rice and the remainder dry-field crops and speciality crops such as

alpine vegetables, tobacco, ginseng, medicinal herbs and mushrooms. Orchards produce persimmon and apple. Apiculture is another source of income. Mining operations include iron and zinc in Sölch'ön Township, molybdenum in Punam Township, and gold, felspar, silica and limestone are mined/quarried in Chöksang Township. Light industry consists of a small *shiitake* mushroom processing plant and a raw silk processing plant in the town of Muju.

Since ancient times, Muju County has been famous for its high mountains and clear streams. Mt. Tögyu, its key attraction, has been designated a national park (See **Tögyu Mountain**). With an average winter temperature of minus 8c., the area offers an ideal winter sport venue. The Muju Resort was recently built here to provide ski facilities to the growing number of Korean skiers. Muju has Korea's longest downhill run, of 3 220 metres. Other tourist attractions include Masan Cave in Chöksang Township's Sashin Village, North Chölla Province's Natural Education Garden and Yongch'u Waterfall in Ansöng Township's Kongjöng Village. On Mt. Chöksang (1 029 m.) there is a large boulder, from which a panoramic view can be had of Mt. Kaya to the east, Mt. Chiri to the south, the Yellow Sea to the west and Hwa-ak (Blossom Peak) to the north.

Northwest of Annyöndae, inside Chöksang Fortress, lies An'guk (Pacifying the Nation) Temple. Constructed in 1277, the temple received its present name when a special monks' corps was deployed there. These soldier-monks protected the archive built here in 1641 to store documents of the Chosön kingdom. However, the recent construction of an electricity generating station nearby, necessitated the temple's relocation to the site of Hoguk Temple. Here there is a scroll painting of a Buddha (North Chölla Province Tangible Cultural Asset No. 20). Between Mt. Tögyu and Highway 37, is the old site of Paengnyön Temple. Artefacts found at the site include a Vinaya platform and the Chönggwandang stupa, (North Chölla Province Tangible Cultural Asset No. 102).

In Muju's Tangsan Village is Hanp'ungnu, a two storey pavilion. The structure was burnt down in 1592 during the first Hideyoshi Invasion but was restored in 1599 and remodelled in 1783. Together with Hanbyökdang in Chönju and Kwanghallu in Namwön, Hanp'ungnu is considered to be one of the three great pavilions found in the Chölla area. Confucian schools in the area include Muju Hyanggyo (founded in 1398 in Muju's Ŭmnae Village); Paeksan Söwön (founded in Mup'ung Township's Hyönnae Village in 1608); Chukkye Söwön (founded in 1713 in Ansöng Township's Chukch'ön Village), and Tosan Söwön (founded in 1813 in Ansöng Township's Sajön Village).

Village rituals (*tongje*) still common in this area include the *Tangsanje* (ritual to worship the mountain spirit); *Sanshinje* (ritual to worship the guardian spirit of the mountain); *Ch'öllyongje* (ritual to worship the heavenly dragon); *Chot'apche* (ritual held around a cairn); *Chimdaeje* (ritual held before a long pole with a grain-filled sack dangling from the top); *Changsöngje* (ritual to the guardian poles at village entrance); *Tokkaebije* (ritual to goblins); *P'ungamje* (ritual to worship the guardian spirit of wind and rocks); *Sushinje* (ritual to the guardian spirit of water); *Kiuje* (ritual of prayer for rain); and the *Kamummegije* (ritual to get end a period of drought).

Mun'gwa

[Kwagö]

Mun'gyöng

Situated in the northwestern corner of North Kyöngsang Province, Mun'gyöng is comprised of the towns of Kaün and Mun'gyöng and the townships of Nongam, Tongno, Masöng, Sanbuk, Sanyang, Yöngsun and Hogye. Mt. Chuhül (1 106m), Mt. P'oam (962m), Mt. Taemi (1 115m) and Mt. Hwangjöng (1 077m) rise in the north and other peaks between 800 and 1000 metres high stand in the west. The elevation drops as one approaches the southeast, eventually giving way to the flat terrain of the Sanyang and

Yöngsun townships.

Due to the region's rugged topography, only 16.3 per cent of the city is arable. Most of the area's farming land is located along Yöng River and the Küm and Choryöng streams. Rice is cultivated here, along with barley and tobacco. In the mountainous regions, *Songi* mushrooms are grown and sericulture operations are prevalent. Approximately 82.5 per cent of the city is covered by forest, and there are numerous tree farm operations attempting to meet the growing demand for wood. In particular, timber is needed for rail sleepers in local mines. Of the ninety-three mines presently operating in the area, there are eighty-two coal mines, ten mines that excavate non-metallic minerals and one mine that excavates metallic minerals. Taking advantage of the region's abundance of clay and fuel wood, there are also a large number of pottery kilns in the Mun'gyöng area.

With Mt. Wörak National Park in the northeast, part of Mt. Songni National Park in the west, and the famous pass known as Mun'gyöng Saejae in the north, the city boasts numerous tourist destinations. Mt. Chuhül and Mt. Choryöng are particularly popular with hiking enthusiasts. On the typical five-hour hike up Mt. Chuhül, one walks past the first gate of Mun'gyöng Saejae, Yöngung Waterfall, Hyeguk Temple, a mineral spring, Mt. Chuhül's peak and Mun'gyöng Saejae's second gate. To better preserve this picturesque region, the area has been designated Mun'gyöng Saejae Provincial Park. In Nongam Township's Chonggok Village, one finds Taejöng (Big Well) Park. Formed around 1918, the park gets its name from a large spring to the north of Chonggok Village. Here, the Songni and Nongam streams flow through thick forests of large pines. Suanbo hot springs is another popular tourist destination in the area.

In addition to beautiful scenery, the area contains a large number of historical sites and relics. Ancient temples in the region include Taesüng Temple founded in 587, Unam Temple, Shimwön Temple and Yunp'il Hermitage. In Sanbuk Township at the foot of Mt. Undal, one finds the ancient Kimnyong Temple. Originally known as Unbong Temple when founded by Undal in 588, the temple gets its present name from a local magistrate by the name of Kim. After giving Buddhist offerings on Mt. Undal, Kim's wife gave birth to a *shinnyö* (divine girl). Soon after, she had a boy whom the couple named 'Dragon' (*yong*). The Kim family then became prosperous, and thus the temple came to be named after the pious magistrate's son. Hyeguk (Kindness to the Nation) Temple is another monastery that has had its name changed. Originally known as Pöphüng Temple, it was renamed after King Kongmin, who took refuge here to escape troubles in the capital.

Pongam Temple, located in Kaün, houses most of the city's Buddhist artefacts. Here, one finds Grand Master Chijüng's stupa and stele (Treasures No. 137 and 138), a three-storey pagoda (Treasure No. 169) dating from around the ninth century, a Koryö-era pagoda and stele (Treasures No. 171 and 172) commemorating Grand Master Chöngjin, the Hwanjöktang pagoda, the Hamhödang pagoda and a bell-shaped stupa (North Kyöngsang Province Cultural Sites No. 133-135). Near the temple complex, there is also a rock carving of a seated Bodhisattva (North Kyöngsang Province Tangible Cultural Asset No. 121). In addition to Buddhist sites, there are a couple of old Confucian schools in the city, such as Mun'gyöng Hyanggyo founded in 1392 and Künam Söwön located in Sanbuk Township's Söjung Village.

Mun, King (r. 737 to 794)

King Mun (? —794) was the third king of the Parhae Kingdom and ruled from 737 to 794. His name was Taehümmu and he was the son of King Mu (r. 719-737) the second king of Parhae. The Parhae Kingdom occupied a very delicate international position being bordered by both Tang China and Greater Shilla to the south. However, the founder of the Kingdom, the former Koguryö general Tae Choyöng (King Ko, r. 699-719) had managed to carve a kingdom in Manchuria incorporating both refugees from the fallen Koguryö

Kingdom and the indigenous Malgal people. The ruling class of Parhae was composed of members of the former Koguryŏ Kingdom and this is evidenced in their use of the title Kuguk (derived from Koguryŏ) to refer to their state as recorded in the Chinese history book *Xin Tangshu* (New History of Tang).

Mun's father had extended the territory of Parhae by attacking the seaport of Dengzhou on the Shandong Peninsula and Mun continued to enlarge the territory of Parhae. He took advantage of the An Lushan Rebellion in Tang to extend the domain of Parhae over the entire Liaodong Peninsula and bringing much of the former lands of Koguryŏ under his control. Moreover, in order to create a balance of power in the region, King Mun maintained diplomatic ties with Japan and various northern tribes to keep the alliance of Shilla and Tang at bay. Parhae did, however, eventually establish diplomatic relations with Tang and in 762 Tang began to refer to Parhae as the nation of Parhae instead of the fief of Parhae. Moreover, the Chinese recognised King Mun as the sovereign of the nation and at this time Parhae entered into the flourishing of their culture that would extend for another seventy years through the reign of King Sŏn (818-830).

Munsŏng, King (r. 839-857)

King Munsŏng (? —857) was the forty-sixth king of Shilla and reigned from 839 until 857. His family name was Kim, his name was Kyŏnggŭng and he was the son of King Shinmu (r. 839). Immediately preceding Munsŏng's accession to the throne in 839, there were major struggles among the *chingol* (true-bone) aristocracy for the throne.

From the time after King Kyŏngdŏk (r. 742-765), the strength of the monarchy in Shilla deteriorated as the power of the *chingol* aristocracy increased, despite repeated attempts by the monarchy to check this rise. Upon the death of King Hŭngdŏk (r. 826-836), a large-scale struggle broke out among the aristocracy for control of the throne. At first a cousin of Hŭngdŏk was put forth by his supporters as the heir to the throne, but he was soon killed by his nephew, King Hŭigang (r. 836-838), who took the throne for himself. Hŭigang, however, could not control the machinations of the aristocracy who desired the throne and thus took his own life in less than two years. Hŭigang was succeeded by his cousin, King Minae (r. 838-839) who scarcely held the throne for a year before being usurped by King Shinmu, who was supported by the powerful warlord Chang Pogo (? —846) and his forces. Munsŏng then ascended to the throne with the assistance of Chang upon the death of his father. Chang, however, was not satisfied with being the power behind the throne, and began to make moves to establish his claim on it. Hence, when he tried to arrange for his daughter to become Munsŏng's queen, members of the aristocracy rose up against the pairing of the king with the daughter of a commoner like Chang and prevented this. Shortly thereafter, Chang was assassinated in 846, and the over 10 000 troops under his command at Ch'ŏnghae Garrison were moved to Pyŏkkol County (present Kimje) where they no longer posed a threat to the throne.

The reign of Munsŏng was marred by continual uprisings by various members of the Shilla aristocracy and prevented the king from ever gaining full control of the decaying kingdom. In 857, the dying king passed the throne on to King Hŏnan (r. 857-861), presumably under pressure to relinquish the throne by the forces around him.

Munsu Mountain

Mt. Munsu (621 metres) is situated on the border of North and South Chŏlla Province north of Changsŏng. Along with Mt. Pangjang (734 metres), Mt. Kosŏng, and Mt. T'aech'ŏng, it is part of the Noryŏng Mountain Range. Remains of a fortress can be found about five kilometres south of the mountain. Munsu Temple, from which the mountain gets its name, lies on the northern slope.

Munwha Broadcasting Corporation (MBC)	[Broadcasting companies]
<i>Munhwajae poho pŏp</i>	[Tourism]
<i>Munye</i>	[Magazines]
<i>Munye shidae</i>	[Magazines]

Museums (see under individual museum)

Music

Court Music and Music of the Upper Classes

1. Ritual and banquet music of the Chosŏn dynasty court.

Music of the Chosŏn dynasty court was and still remains divided into three main categories based on origins: *aak*, music taken from China and felt to be performed in an authentically Chinese style; *tangak*, music from China, but stylistically modified in Korea; and *hyangak*, music of Korean origin. Written, notated sources for much of this court repertory survive from as early as the 15th c. In the 20th c. an unfortunate habit in Korea of loosely referring to all court music as *aak* has arisen.

Aak (in the strict definition) arrived in Korea as a gift from the Chinese emperor in 1116 and was soon put to use in court rites, especially state sacrificial rites such as the sacrifices to Royal Ancestors (*T'aemyo* or *Chongmyo*) and to Spirits of Land and Grain (*Sajik*). This ritual use of *aak* has continued, with some interruptions and losses, to the present, and the modern descendant of the music is still performed in context in the semi-annual Sacrifice to Confucius (*Sŏkchŏn*) at the Munmyo shrine at Sŏnggyun'gwan University in Seoul. The music is preserved by the government-sponsored Korean Traditional Performing Arts Centre (Kungnip Kugagwŏn), the chief institution for preservation of court music and dance.

Aak is slow, stately music performed with a strictly regular beat, each melodic note lasting about four seconds long and ending with an upward rise of pitch. In addition to sixty-four dancers, there are two groups of musical instruments in the Sacrifice to Confucius, a Courtyard Ensemble (*hŏn'ga*) near the compound entrance and a Terrace Ensemble (*tŭngga*) on the stone terrace of the shrine building. In modern times, the two ensembles have similar instrumentation, including many instruments of Chinese origin: tuned bronze bells (*p'yŏnjong*) and stone chimes (*p'yŏn'gyŏng*), bamboo flutes (*yak*, *chŏk*, *ch'i*) globular earthenware flute (*hun*), wooden tiger with serrated back (*ŏ*), several large drums, etc. Since the 15th c., the *aak* repertory has consisted of only two short melodies.

In the 15th c. there were numerous pieces of *tangak* in active court use for banquets and other court ceremonies, but the core *tangak* repertory has now dwindled to only two short ensemble pieces, both deriving originally from Chinese musical settings of ci poetry imported during the Koryŏ period from the early Song dynasty: *Pohŏja* (Pacing the Void) and *Nagyangch'un* (Springtime in Luoyang). Several variant pieces deriving from *Pohŏja* are also in the repertory, and the characteristic process of modifying extant music in preference to composing new music has meant that the Korean court repertory in general is poor in number but rich in variation. Both *Pohŏja* and *Nagyangch'un* are performed in what is felt to be a more Korean style than is *aak*, and their instrumentation includes double-reed pipes (*p'iri*) and bowed strings (*haegŭm* and *ajaeng*) as well as the more formally Chinese tuned bells and chimes.

Hyangak accounts for all the rest of the court repertory, and it was also used mostly during banquets and other celebrations. The term can be used to refer to all native Korean music, but in normal practice it means only the court music of native origin. An important and sizeable part of the *hyangak* repertory is the set of two suites for large ensembles which are performed at the annual Sacrifice to Royal Ancestors at the Chongmyo shrine in Seoul: *Pot'aep'yŏng*, with song texts praising the civil achievements of the royal ancestors, and *Chŏngdaeŏp*, praising their military accomplishments. The suites, each now consisting of eleven slow and imposing movements, were arranged in the 15th c. by King Sejo from longer suites assembled by King Sejong from then extant pieces of *tangak* and *hyangak*. The performing ensembles for the Chongmyo music, like those for the *aak* of the Sacrifice to Confucius, are divided into Courtyard and Terrace, but they are impressively larger and employ additional instruments such as bowed strings (*haegŭm* and *ajaeng*), double reeds (multiple *p'iri*, conical *t'aep'yŏngso*), and a large gong. Another type of ritual music, modelled in the late 18th c. upon the Chongmyo music is that for the Kyŏngmo-gung, the shrine of King Chŏngjo's father; it is now performed only in concert.

Other *hyangak* includes military music such as *Ch'wit'a* (Beating and Blowing), which uses one of the largest orchestral groups in the repertory; it maintains a comparatively rapid and steady beat, reflecting its marching associations. It is more common nowadays to hear a derivative piece, *Tae-Ch'wit'a*, which is played on a small group of loud instruments including conical double-reed pipe (*t'aep'yŏngso*), conch shell (*nagak*), long trumpet (*nabal*), gong (*ching*) and brass cymbals (*chabara*). Surviving examples of music originally performed at banquets and other court ceremonies include: *Sujech'ŏn*, a slow fifteen-minute piece in several sections with remarkable drawn-out phrases for bowed string instruments; *Yŏmillak*, an orchestral piece deriving from a 15th c. tune which has expanded through decoration, variation, and repetition to a modern length of over eighty minutes; and *Haeryŏng*, a twenty-minute piece with bells and chimes, plus loud wind and bowed string instruments.

2. Music of the upper classes

The generic term for music performed by the upper classes (the ruling *yangban* and the more clerical *chungin*) under less formal circumstances than court rites and ceremonies is *chŏngak*. Like the much older term *aak*, *chŏngak* has in this century been used loosely to refer collectively to all court music and music of upper classes, but the more useful basic definition covers only two main types of music: instrumental chamber ensemble music and elegant vocal music with poetic texts.

A. Instrumental music

The instrumental repertory of *chŏngak* consists of several variations of a single suite of pieces, *Yŏngsan hoesang*. The versions are distinguished by details of instrumentation, number of movements, and technical points of musical construction. Individual movements from the various versions are often used for dance accompaniments and other occasional purposes. A number of the movements are variants of each other, so that the music is interesting from the structural standpoint and possesses a developmental, coherent quality absent in much of the court music. *Yŏngsan hoesang* is felt by many Korean musicians to be the pinnacle of the elegant, restrained aspect of Korean music, as distinct from the rough, individual, and extrovert style of much of the folk music. The historical development of *Yŏngsan hoesang*, from a single short piece to a set of variants and additions, can be traced in notated sources from the 15th c. onward, especially in the 18th and 19th centuries.

- (i) The version most often heard is *Hyŏnak Yŏngsan hoesang* (*Yŏngsan hoesang* for string ensemble), a suite of nine movements in which the lead instrument is the six-string long zither *kŏmun'go*. Other instruments in the mixed ensemble include the 12-string long

zither *kayagŭm* the trapezoidal dulcimer *yanggŭm*, the two-string fiddle *haegŭm*, large bamboo flute *taegŭm*, a gentle double-reed pipe *se-p'iri*, small bamboo flute *tanso*, and hourglass drum *changgu*. In a full performance, which takes about fifty-five minutes, the suite progresses from exceedingly slow to a swaying, dance-like tempo at the end.

(ii) *P'yŏngjo hoesang* is similar to *Hyŏnak Yŏngsan hoesang*, except that it has only eight movements, is irregularly transposed to a different pitch level, and has the rough-sounding double-reed *hyang-p'iri* rather than *se-p'iri*, plus a few more instruments, so that the ensemble is somewhat larger and louder. The melodic line is also rather more decorated.

(iii) *Kwanak Yŏngsan hoesang* is a wind ensemble version of the suite, again with eight movements. The wind instruments include two double-reed *p'iri*, the large flute *taegŭm*, the two-string fiddle *haegŭm* (here classified as a wind instrument as it possesses the same sort of sustaining ability), hourglass drum *changgu*, and barrel drum *chwago*. Although the ensemble is smaller than the two previous versions, the resulting sound is quite penetrating.

(iv) *Pyŏlgok* is a suite of nine movements which are variants of movements from the more standard *Yŏngsan hoesang* versions, strung together as a 'special piece' (*pyŏlgok*). The ensemble is the same as for *Hyŏnak Yŏngsan hoesang*.

B. Vocal music

Three genres of vocal music come under this heading: *kagok* (lyric songs), *shijo* (poetic incantation), and *kasa* (narrative, descriptive poems).

(i) The musical forms *kagok* and *shijo* need to be considered together, since both set the same type of poetry, confusingly referred to as *shijo*. Poems in the form now called *shijo* have existed in Korea for a number of centuries, though most of the texts (regardless of wishful attribution) appear to be from the 18th c. onwards. Most traditional *shijo* texts are to be found in surviving notebooks of singers, complete with a shorthand musical notation consisting of memory aids to help a singer attach the text to an already memorized melody, of which there were only a comparatively small number (dozens of different texts being sung to each melody). In the notebook sources, the *shijo* texts are grouped according to which *kagok* melody they are sung.

Structurally, the *shijo* poetic form consists of three lines, each in four syntactic groups of varying numbers of syllables (attempts to describe the form in terms of numbers of syllables are fundamentally misconceived). *Kagok* and the musical form also known as *shijo* both are structurally interlocked with the three-line / four-group poetic structure and are unconcerned with syllable counts.

The history of *kagok* goes back to the Koryŏ dynasty (918-1392), and it is musically traceable to notated sources as early as the 16th c. As in the court music repertory, *kagok* consists mainly of variants of a very few original model tunes, and the sources show how the most popular variants of any given time became the models from which subsequent sets of variants were drawn.

The present repertory of *kagok* consists of forty-one pieces, of which twenty-six are for male voice and fifteen are for female voice. There are several established orders of performance, for male only, female only, and alternating. The final female song, *T'aep'yŏngga*, is often sung as a male-female duet. *Kagok* is generally sung by a vocalist with a gentle chamber instrumental ensemble of instruments already described above: the flute *taegŭm*, double-reed *se-p'iri*, two-string *haegŭm*, 12-string *kayagŭm*, 6-string *komun'go*, the trapezoidal dulcimer *yanggŭm*, and hourglass drum *changgu*. The style is highly refined and restrained, requiring tasteful performance by the players and cultivated

listening by the audience.

The musical form *shijo* dates from the 18th c. and is essentially a simplified incantation for the *shijo* poetic form for those unable or unwilling to undergo the extensive training required for singing the more complex *kagok*. The correlation to musical phrase and textual group is very straightforward, and basically anyone culture enough to write a *shijo* poem could also convey it as music. The only essential accompaniment is the hourglass drum *changgu*, but flutes and fiddle may also be added if available.

(ii) The form of *kasa* is related to that of the poetic form *shijo*, having four syntactic groups per line; the difference lies in the number of lines, which in the case of *kasa* range from several dozen to over a thousand. These long texts typically deal with narratives such as travel diaries, and often contain long passages of lists (of striking geographical features, etc.). Twelve texts are performed in the standard musical *kasa* repertory. Their musical structure of course corresponds to the four-part line division of the poetry. Performance is by singer with instrumental ensemble typically consisting of double-reed *se-p'iri*, large flute *taegŭm*, fiddle *haegŭm*, and drum *changgu*.

R C Provine

Folk Music

Korean discussions of folk music face a dilemma. The most widely appreciated genres, *p'ansori* (epic story-telling through song), *sanjo* ('scattered melodies' for solo instrument and drum accompaniment), and *Samul Nori* (a percussion quartet) are today essentially urban. They comprise a high art canon developed and performed by professional or semi-professional musicians. In contrast, revisionist *minjung* populism argues the merits of rural and local and amateur oral genres transmitted from the past. Boundaries between the two canons have never been strict, not least because of a long-standing interplay between the musicians themselves.

In Korean scholars' accounts, the term *minyo* combines two appropriate Sino-Korean characters for the people (*min*) and song (*yo*). It defines songs with no recognised composers, a shrouded and timeless history, and few prescribed texts. *Minyo* vary from village to village and tend to use simple strophic melodies. *Minyo* are the 'songs of the people', the equivalent of German *volkslied*, sung in work, for entertainment, and at funerals.

A number of folksong areas are distinguished. *Namdo minyo* come from the southwestern Chŏlla provinces (the Honam region). Singers use a tight throat and considerable chest resonance. Emotion comes from the vocal character - *aewan ch'ŏng* ('sad voice') - and a characteristic tritonic pitch scheme in which a deep and vibrating dominant (the *ttŏnŭn mok*) is separated from a high falling appoggiatura known as the 'breaking tone' (*kkŏngnŭn mok*) by a plain and barely vibrated tonic. The characteristic song is *Yukchabaegi*, given in a slow and flexible six-beat *chinyangjo* rhythmic cycle (18/8).

Sodŏ minyo, from P'yŏngan and Hwanghae provinces, contain comparable, sometimes tearful, emotion. Songs move gradually from a low pitch register to a high climax, then conclude in a series of descending portamento. Nasal resonance is used, coupled to a low sonorous vibrato. The characteristic song is the free-rhythm *Sushimga*. Excerpts of *Sushimga* often conclude other songs. There are three common more regular rhythmic cycles, *todŭri* (6/4), *semach'i* (9/8) and *kutkŏri* (12/8). *Sodŏ minyo* are preserved by migrants around Seoul as the ROK's Intangible Cultural Asset (*muhyŏng munhwajae*) no.29. Folk singing in the DPRK is ostensibly based on *Sodŏ minyo*, but with less vibrato and no nasal resonance.

Kyŏnggi minyo typify what we would expect to find near the capital city: Kyŏnggi province surrounds Seoul. Songs tend to be joyful, lyrical and bright, using a relaxed

throat and less nasal resonance. Regular rhythmic cycles such as *chungmori* (12/4) and *kutkōri* (12/8) feature. *Nilliria* and *Norae karak* are representative songs. To the East, beyond the Taebaek mountain range, much of the three styles continue, but a distinct and unified pentatonic mode described as *menarijo* or *sanyuhwaje* can be discerned. In the south-eastern Kyōngsang provinces (the Yōngnam region), the irregular and unaccompanied *Menari sori* is the characteristic song. In the central Kangwōn province, versions of *Arasōng*, notably *Kangwōndo arirang* and *Chōngsōn arirang*, are faster and more regular. Once typical throughout the north-eastern Kangbuk region, *Ōrang t'aryōng* (*Shin kosan t'aryōng*) favours a consistently high pitch range but is lighter and less emotional than *Sushimga*.

A final region, based on the southern island of Cheju, is also distinguished. Farming songs favour free and expansive rhythmic textures and florid, highly ornamented melodies. Threshing songs and lullabies are built from short, repetitive phrases. Songs reminiscent of Kyōnggi are still sung around the old administrative centre of Sōngŭp.

The term '*minyo*' was introduced from Japan as commercial recordings made by professional singers appeared. Recordings tended to feature entertainment songs with widespread provenance. Sometimes known as *shin minyo* ('new folksongs'), these were popular 'songs for the people' (*yuhaeng minyo* and *t'ongsok minyo* are alternative designations). These songs have fixed texts and can combine textual fragments taken from several regions. Examples include *Namhansansōng*, *Hanobaengnyōn*, and many *T'aryōng*. Historical precedents include *Chapka* ('vulgar songs') and *Sonsōri t'aryōng* or *ipch'ang* ('standing songs')

Arirang, now Korea's 'national' folksong, has a curious history. *Arirang* catapulted to fame with a silent film produced by Na Un'gyu in 1926. It became a symbol of the independence struggle. Local versions survive throughout the peninsula, from the archetypal *Chōngsōnarirang* to *Chindo arirang* and *Miryang arirang*. The first transcription - in a missionary journal - dates only from the 1890s, but scholars suggest that the song could predate or derive from the Koryō dynasty *Ch'ōngsan pyōlgok*, while its curious phrase structure suggests mid-Chosōn poetry.

Kayagŭm pyōngch'ang developed both amongst male instrumentalists and as one of the skills fostered by *kisaeng* (entertainment girls). In *pyōngch'ang*, a singer takes texts from *p'ansori* or folksongs and accompanies him/herself on the 12-string zither.

P'ansori is performed by a singer once known as a *kwangdae* with two props - a fan and a handkerchief - and a drummer. *P'ansori* mixes song (*sori*), narration (*anari*), and drama (*pallim*) and is long: a complete *madang* (story) may take five or six hours to tell. The earliest documentary source is a 1754 text by Yu Chinha of one *madang*, *Ch'unhyangga* (Song of 'Spring Fragrance'). 'Eight great singers' are known from the late 18th c., and twelve stories are listed in a poem, *Kwanuhŭi*, by Sōng Manjae (1788-1851). *P'ansori* achieved its greatest popularity in the 19th c., when the government official Shin Chaehyo (1812-1884) collected texts for six stories. Five of these remain: *Ch'unghyangga*, *Shimch'ōngga* (Song of Shimch'ōng), *Hŭngboga* (Song of the Two Brothers), *Sugungga* (Song of the Underwater Palace) and *Chōkpyōkka* (Song of the Red Cliff).

Attempts to create a Korean version of western opera based on *p'ansori*, *ch'anggŭk*, began in Seoul around 1908 and has continued in the ROK with recent productions of the *Kungnip ch'anggŭk tan* (National Traditional Opera Troupe) directed by Hō Kyu and others. In the DPRK, the elitist nature and raspy vocal character of *p'ansori* has been rejected, replaced since the 1970s by multi-composer operas performed by the *P'i pada kagŭk tan* (Sea of Blood Opera Troupe). In the ROK, decline was countered by the appointment of *p'ansori* as Intangible Cultural Asset no.5 in 1964. Recently, popularity has increased through a *p'ansori hakhoe* (*p'ansori* study association) and the 1993 film,

Sŏp'yŏnje .

The best *p'ansori* singers are said to come from Chŏlla province. Two vocal styles are distinguished, *Tongp'yŏnje* (said to be 'majestic, expansive, like sunrise') and the rarer *Sŏp'yŏnje* - 'sad and touching, like sunset'. Tone colours include *chŏlsŏng* (iron voice), *ch'ŏngsŏng* (clear voice), and *surisŏng* (tough voice). Singers talk about 'acquiring the voice' (*tŭgŭm*), of 'breaking the voice' through solitary '100 day' sojourns in mountains where they compete against waterfalls. Seven melodic types are delineated, from the typical of *Namdo minyo* to the court-based *ujo* used for *songŏnmok*, in character close to *Kyŏnggi minyo*, are used in bright, cheerful, and peaceful scenes. *Sŏllŏngje* comes from the shout of the attendant who once preceded a king or high official, while the restrained and level *sŏkhwaje* is used for reportage. There are seven basic rhythmic cycles that underpin songs: slow *chinyangjo* (18/8), walking-paced *chungmori* (12/4), fast *chungjungmori* (12/8) and *chajinmori* (12/8), 'rushing' *hwimori* (12/8), and the irregular *ŏnmori* and *ŏtchungmori*.

Shamans vocalisation, particularly amongst the hereditary practitioners in Chŏlla, is similar to *p'ansori*. Vocational ties notwithstanding, shamans use two tone colours deplored by the *myŏngch'ang* (great singers) of *p'ansori*: *hoensŏng*, the so-called 'yellow voice' and *hamsŏng*, a veiled voice without clear enunciation. *Shinawi* denotes instrumental ritual music, though since the mid-20th c. it has also identified a professional folk music ensemble. *Shinawi* involves improvisation around set melodic cells. It is living music, with each player working off of others as they generate a state of *hŭng* (elation). Depending on the region, *shinawi* may be given as a shaman dances or as she rests. In central Korea the shaman may join in, vocalising textless phrases. *Salp'uri* (6/8+6/8), *tosalp'uri* (6/4) and *tŏngdŏgungi* (12/8) are the most common rhythmic cycles.

Sanjo is thought to have developed from a combination of *shinawi*, *p'ansori* and *minyo*. Many believe it was invented by Kim Ch'angjo (1865-1920) for the *kayagŭm* zither. *Sanjo* was codified into a series of 'schools' (*ryu*, a loan-word from Japan) named after founders, amongst them Ch'oe Oksan, Kang T'aehong, Kim Yundŏk, Pak Sanggŭn, Sŏng Kŭmyŏn and Kim Chukp'a. This century, *sanjo* has been adapted for the *kŏmun'go* (zither), *p'iri* (oboe), *haegŭm* (fiddle), *taegŭm* (flute), *ajaeng* (bowed zither), and *hojŏk* (shawm). In the ROK it is considered the basic solo instrumental form. A *sanjo ensemble* has also been developed. In the DPRK, short *sanjo* such as that developed by a teacher of Kim Yundŏk, Chŏng Namhŭi, are still taught.

Sanjo comprises a sequence of movements, passing from a slow and concentrated opening *chinyangjo* (18/8) to a fast quadruple *hwimori* or *tumach'i* (12/8 or 4/4) resolution. In between, the sequence gradually increases in tempo. *Sanjo* can last for up to an hour, and often include an integral tuning piece *tasŭrŭm*. Once taught entirely by rote, scores have been used for teaching since 1960. This, and the respect accorded 'schools', has curtailed any improvisation beyond the ordering of chunks of pre-composed melodic material.

Rhythm is well developed in Korea. *Nongak* provides a case in point. *Nongak* is deeply rooted in Korean history; today's bands mix village rites with military drills, work support and pure entertainment, all overlaid with either the world of travelling troupes or isolated farming villages. 'Nongak' is an all-embracing term, but local terms suggest a multiplicity of uses: *Kut* indicates a general performance. *Maegut*, a term which abbreviates characters for 'stamping on the spirits', prescribes a village rite typically given at New Year. *Kŏllip* indicates fund raising activities while *kunak* and *kŏlgung* suggest military processions and palace links. *P'ungmul*, *p'ungjang* and *ture* are associated with work teams in farming and, occasionally, fishing, and rites to ensure a good harvest. *P'an'gut* implies an entertainment event in an open space.

The music of rural bands divides into three basic styles: *Kyŏnggi*, *chwado* and *udo*. As

with *Kyōnggi minyo*, the first prescribes a repertory geared to an urban fringe. *Chwado* and *udo* are applied as if looking southwards from Seoul, so that *udo* (right) specifies the western rice plain and *chwado* (left) the central and eastern hills. *Udo* bands are said to favour slow rhythms, performers keeping together in the spirit of egalitarianism. *Chwado* bands are said to feature solo segments, to emphasise superior playing techniques and virtuosity, and to favour fast patterns. *Chwado* and *udo* bands employ a set of rhythmic patterns known as *shibi ch'a* or *shibi ch'ae*. These are identified by *ching* (large gong) strikes and include the simple *il ch'ae* ('one strike': a single beat repeated over and over) and the common *sam ch'ae* ('three strikes': similar to *chajinmori*). Others such as *ch'il ch'ae* ('seven strikes') and *shibi ch'ae* ('twelve strikes') accompany specific dances. Some are complex: the processional *o ch'ae chil kut* ('five strikes processional') in North Chōlla presents a sequence of 10+14+10+9+6 beats.

The four basic *nongak* instruments are the lead *kkwaenggwari* (small gong), the pulse-keeping *ching*, and two drums: the *changgo* (double-headed hour-glass drum) is used to imitate both large and small gongs while the *puk* (barrel drum) adds a solid bass. Dancers hold small *sogo* drums. In addition, a *nabal* trumpet often announces the band and a *soaenap* shawm adds an improvised melody. Local ritual performances may last several days, but rural bands are in near-terminal decline. The genre is sustained in the ROK through local and central government sponsorship. However, student groups have since the 1970s gathered under the *p'ungmul* label to recreate local bands on many a university campus.

Itinerant troupes, *Sadang p'ae*, *Namsadang p'ae* and *Kōsa p'ae*, were active until the 1960s, performing music, dance, acrobatics and juggling for payment. Since 1978, professional bands have had a sure future. In that year, four professional musicians led by Kim Tōksu (b.1952) performed for the first time under the name *Samul Nori*. *Samul Nori* have given their name to a genre, and Seoul now has some 25 professional teams. The basic *Samul Nori* repertory comprises *Pinari* (a prayer for blessing), *P'an'gut*, a drum ensemble *Samdo sōl changgo* and pieces representing each *nongak* style: *Honam nongak* from the *Chōngp'ung* area in North Chōlla, *Yōngnam nongak* from Samch'ōnp'o in South Kyōngsang, and *Uttari p'ungmul* from the central Ch'ungch'ōng provinces. *Samul Nori* is distinct from both amateur *nongak* and the music of itinerant troupes. Local bands stood and danced, but *Samul Nori* sit, concentrating on rhythmic development. Rituals and work allowed the endless repetition of simple patterns by local bands, but the concert stage on which *Samul Nori* function requires rigid successions of rhythms in a pre-timed programme.

Samul Nori have not discarded the past. The performers insist they play old music from an indigenous tradition. Yet *Samul Nori* have provided a new momentum for Korean folk music to break free from the dying and 'outmoded' to appeal to an increasingly internationalised, primarily middle-class urban audience. New directions have been explored. *Samul Nori* have combined with traditional orchestras in compositions like Pak Pōmhun's *Shin mōdum* (1988) and with jazz musicians such as Bill Lazwell and Shankar. *Sanjo* has become the basis for orchestral music by Yi Kangdōk (*Sanjo Fantasia*, 1972), and Paek Taeung (*Sanjo for Orchestra*). New *p'ansori* adaptations have emerged such as *Yesujōn* (The Story of Jesus) by Pak Tongjin and an adaptation of the dissident poet Kim Chiha's *Ojōk* (Five Enemies, 1993) by Im Chint'aek.

Western music

Many Koreans trace the introduction of western music back to American Protestant missionaries active in Korea after 1884. A handful of hymnbooks appeared quickly after the first, *Changsōngga*, was published in 1893. Three strophic vocal genres emerged early in the 20th century: *kagok* (lyric songs, usually with patriotic texts, but distinct from older Korean songs because of diatonic harmony) and *tongyo* (children's songs) took over the

mantle of popular expression, while *yuhaengga* (popular songs, after Japanese *enka*) reflected new recording technologies. Electronic and acoustic *Kyŏng ŭmak* ('light music') and *ppongtchak* (a derogatory onomatopoeic reference to the fox-trot rhythm), still the staple music of ROK tea houses and DPRK popular songs, are descendants.

An imperial brass band was established in 1900, which soon replaced traditional ensembles in state ceremonies. Founded on German-Japanese practice, it was directed from 1901 by Frans Eckert (1852-1916). Korean instrumental composition, accordingly, was modelled on 18th and 19th c. European styles favoured in contemporary Japan.

Western music (*yangak*) was easier to listen to than the refined court and functional folk genres of traditional music (*kugak*). *Yangak* soon dominated, although assimilation was never simple. The weakness of monarchy and state meant that few fought to retain *kugak*. Hymns and vocal music matched appealing texts to singable melodies. They became music for the masses. Missionary schools and the Japanese administration saw *yangak* as part of enlightenment and development. So did early independence fighters. Consider the early *Aegukka* (National Anthem). After an experiment setting Korean words to the British national anthem, 1896 saw *Auld Lang Syne* adopted as the foundation stone was laid for *Tongnip mun*, the Independence Gate.

Public and subscription concerts developed - with the exception of *ch'anggŭk* - around western music, after the first piano recital at the Seoul YMCA in 1911. Composers emerged, following the western example. Consider Hong Nanp'a (Hong Yonghu, 1898-1941), the revered composer of the song cited as the first truly Korean composition, *Pongsŏnhwa* ('Balsam Flower'; 1919). Hong entered the western music section at the *Choyang chŏngak chŏnsŭpso* (Korean Classical Music Institute) in 1915. He later studied in Japan and America. In 1922, he founded the *Yŏnakhoe* to research western music. He taught western music in three Seoul schools that later became major universities - *Chungang poyuk hakkyo*, *Ihwa haktang*, and *Kyŏngsŏng poyuk hakkyo*. In 1936 he founded the Seoul Radio Orchestra. And he wrote two books advancing western music: *Ŭmak manp'il* and *Chŏt mudae ŭi kiak*.

Many other musicians followed Hong and went abroad to study. Some have settled abroad, notably the composers Eaktay Ahn (1906-1965), Isang Yun (b.1917), Nam June Paik (b.1932) and Younghui Pagh-Paan (b.1945), and performers such as the Chung family - the conductor Chung Myung-whun (b.1953), the violinist Kyung-hwa Chung (b.1948) and the cellist Myung-hwa Chung (b.1944). (1993 saw the beginning of an initiative to train local performers in Seoul, with the admission of 98 freshmen to a new National School of Music.)

After 1945, political factors split local composers into functional and aesthetic camps. The former were essentially expressionists and socialists, and many settled in the DPRK. Kim Sunnam (1913-1983) is representative. He composed proletarian pieces such as *Kŏn'guk haengjin'gok* (Foundation March for the Nation), *Sanyuhwa* (Mountain Flower) and *Imjin haengjaengga* (Song of Resistance). Yet Kim's life in the DPRK was far from smooth. He went to the USSR to study under Khachaturian in 1952. Ordered back a year later, he was purged and sent to Shinp'o, South Ham'gyŏng province, where he was forbidden to compose until 1965. Rehabilitated, he became chairman of the composition section at the P'yŏngyang Music and Dance College and vice-chairman of the Chosŏn Musicians' League.

The aesthetic camp settled in the ROK. Influential composers included La Un-yung (Na Unyŏng) (b.1922) and Yi Sanggŭn (b.1922). 1952 saw the founding of the Korean Contemporary Music Society, 1955 the Korean Composers Club, and 1957 brought membership of the ISCM (International Society for Contemporary Music). Entrenched conservatism remained unchallenged until after Isang Yun's 1967 abduction by the ROK

regime. Sukhi Kang (b.1934), Kim Chŏnggil (b.1934) and Paek Pyŏngdong (b.1936) followed Yun back to Germany, but returned to Seoul, converted to European formal and structural techniques. In 1969, Kang set up a festival to showcase contemporary music, known since 1975 as the Pan Music Festival. Kang composed the first electronic music in Korea. Kim toyed with alleatoric devices and Paek with pointillism. The 1980s saw a 'Third Generation' led by Yi Kŏnyong who attempted to redefine 'Korean music' by rejecting servitude to the West and reinstating a national identity.

The *Sŏul kyohyang aktan* (Seoul Philharmonic Orchestra) was established in 1945 as the *Koryŏ kyohyang aktan* (Korea Symphony Orchestra); by 1991 it had given almost 3 500 concerts. The *KBS kyohyang aktan* was set up in 1956, tied to the state broadcasting company (as the *Kyŏngsŏng pangsŏng kwanhyŏn aktan* had been since 1934). A *Kungnip kyohyang aktan* (National Symphony Orchestra) began in 1969. A new Korea Symphony Orchestra began as a private concern in 1985 which, based at the Seoul Arts Centre, now gives 80 annual concerts. Korean productions of opera began in 1948 with Verdi's *La Traviata* staged by the *Kukche op'erasa*. Since 1962, opera has centred around a national opera group based at the *Kungnip kūkch'ang* (National Theatre).

Western music still reigns in contemporary South Korea. In 1991 there were 619 traditional and 2 598 western music concerts. Of the western concerts, 80 were recitals of new compositions, 1 137 instrumental and 661 vocal, 68 opera and 632 other events. 1 234 (47.9 per cent) were given in Seoul. The state radio, KBS, tells a similar story. In 1989, FM1 devoted 78.6 per cent of air time to western classical music, 2.4 per cent to *kagok*, and 14.2 per cent to traditional music, while FM2 gave 47.6 per cent of air time to Korean pop, 38.1 per cent to American and European pop, and 14.3 per cent to *kyŏng ŭmak*. Again, in 1988, 16.7 per cent of record sales were of Korean music - traditional music, *kyŏng ŭmak* and Korean pop - while 83.3 per cent were western recordings, imported or produced locally under licence. After liberation, Korean songs and the western classical canon quickly replaced Japanese songs in school books. Only in the 1970s was it made mandatory to proportion some classroom teaching to *kugak*. But in 1987, the balance remained strongly in favour of western music, for 1 711 university students were registered to study *kugak* and 16 792 *yangak*.

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K Howard

Musical Instruments

Systems of Classification

Koryō scholars classified instruments for use in the court as *tangakki* (from Tang and Song China; *Tangak* defines the repertory) and *hyangakki* (indigenous; *Hyangak* defines the repertory). *Tangakki* arrived at various times, but particularly as part of gifts sent by the Chinese Northern Song emperor Hui Zong. Koryōsa (History of the Koryō Dynasty; 1452) tells us that 167 instruments came in 1114 to support *Dasheng xinyue*, music for banquets, and 428 in 1116 to support *Dasheng yayue*, the source of Korean *aak* ritual music. Many of the surviving 60 or so Korean instruments arrived as part of these gifts. By the early 15th century, classification also considered historical association and timbre, absorbing the Chinese *p'al ūm* distinction of eight materials: bamboo, wood, metal, silk, skin, stone, gourd, and clay. This system was never precise. The *yanggūm* (dulcimer), for example, tends to be placed within the silk category though it has metal strings, and there is no category for the *nagak* (shell trumpet). The *saenghwang* (mouth organ) is classified as a gourd, reflecting the windchest used several centuries ago, though windchests are now wood, metal, or lacquer. The *saenghwang* is, because of mythical associations, separated from both *hun* (ocarina) and *so* (bamboo panpipes). Similarly, although both the *t'aep'yōngso* ("great peace pipe") and *p'iri* (oboe) are double reeds, the first is classified as wood and the second as bamboo.

Akhak kwebōm (Guide to the Study of Music; 1493) adopts a division into three types of music, reflecting King Sejong's (1418-1450) reconstruction of ritual music undertaken in 1430. Thirty-seven instruments are listed as *abu akki*, instruments for ritual music, and 13 as *tangbu akki*, a generic term for anything from Song and T'ang China. Seven are given as *hyangbu akki*, native instruments for indigenous music. Korean folk classifications remain varied but distinct. Typically, *melodic* instruments imitate the voice or attract spirits in shaman rituals and are talked about in terms of relaxed and smooth-sounding verbs such as *nolda* (to play) and *hada* (to do). *Percussive* instruments, described in terms of the brash and hard verb *ch'ida* (to hit), provide the quintessential *changdan* rhythmic cycles that underpin virtually all genres, generating an atmosphere for dance and entertainment.

Chordophones

The *kayagŭm*, in its traditional form a 12-string half-tube plucked zither, resembles the Chinese *chêng*, the Mongolian *yatga*, the Japanese *koto*, and the Vietnamese *dan tranh*. Two distinct traditional versions survive. The larger, associated with court and literati ensembles, is known as the *pŏpkŭm*, *p'ungnyu kayagŭm* or *chŏngak kayagŭm* (*pŏp* = law; *p'ungnyu* = elegant music; *chŏngak* = "upright" or "correct" music) and has a body made from a single piece of paulownia wood. Twelve wound silk strings are held by pegs (*tolgwae*) above a fixed hardwood bridge (*hyŏnch'ŏm*) near the top and pass over movable bridges known as *anjok* or "*kirogi pal* (wild geese feet)". The strings are tied in coils behind cord loops at the lower end, and the cords (*pudŭl*) are secured around characteristic sandalwood "*yangidu* ("ram's horns)" at the base. The smaller instrument, called the *sanjo kayagŭm* after a popular folk genre, has a similar soundboard but sides and back of a harder wood such as chestnut. The backpiece typically has three soundholes - a new moon (*ch'osaeng tal*) above a stylized character for happiness (*hŭi*) and the full moon (*porŭm tal*).

Pottery artefacts show that a similar instrument existed prior to the 4th century, and four 8th century instruments survive as *Shiragi koto* ("zithers from Shilla") in the Shosoin repository at Nara, Japan. *Samguk sagi* (History of the Three Kingdoms), tells of a 5th century development. King Kashil of the Kaya tribal federation heard a Chinese *chêng* and commented that since countries do not share languages they should not have the same music. U Rŭk, a musician from Sŏngyŏl prefecture (), was ordered to compose music for a new instrument. He wrote twelve pieces which, after he had fled to Shilla in 551, were reconstructed as five new court works.

Recently, *kaeryang kayagŭm* have appeared. First, the now-defunct *chogŭm* was devised in the 1940s, replacing cords with pegs and mounting the *kayagŭm* body on a stand. In South Korea at the end of the 1980s, Hwang Pyŏngju developed a 17-string instrument which, with a range of 3 octaves, allowed an overlap between the traditional low court scale (E^b- b^b), *sanjo* (A^b-e b^b), and the higher range needed to accompany singing (B^b-f^b). String cords were replaced by anchoring pegs and wound silk has given way to nylon strings. In North Korea a 21-string version has been standard since the 1960s, with metal tuning pegs and nylon strings. This keeps the old range but fills in diatonic pitches, allowing for the introduction of harmonic and heterophonic structures. Back in South Korea, Yi Sŏngch'ŏn commissioned two new versions, one a scaled-down version of the *sanjo kayagŭm* designed for small children, and the other a 21-string instrument with a 4-octave range.

The *kŏmun'go* is a six string half-tube zither with 16 fixed frets (*kwae*) and three movable bridges (*chu*). The six twisted silk strings are plucked by a bamboo stick (*sultae* or *shi*) above a leather cover described as a hawksbill (*taemo*) or deer (*sasuŭm*). In construction, bodies resemble *sanjo kayagŭm*. Bridges sit beneath the outer strings while the three central strings run across frets. Only strings 2 and 3, *yuhyŏn* (played string) and *taehyŏn* (big string) play melodies. In court use the open strings are tuned E^b, A^b, D^b, B^b, B^b, B^b. The *kŏmun'go* is often called the *hyŏn'gŭm* a name derived from *hyŏnhakkŭm* (black crane zither). *Samguk sagi* quotes a legend from the earlier *Shilla kogi* (Old Record of Shilla) which explains this: A Chinese *qin* was kept in the northern Koguryŏ court. Nobody knew how to play it, so the king offered a reward that persuaded Wang Sanak to remodel it as the *kŏmun'go*. As Wang played the new instrument a black crane flew into the room and danced. Possible dates given by scholars vary, though the end of the 4th century is favoured. The *kŏmun'go* became the favoured literati instrument, so featured in countless paintings. Most old scorebooks include *kŏmun'go* tablatures. In North Korea, partly reflecting its aristocratic heritage and partly its percussive sound, it is no longer used. The *ajaeng*, a bowed half-tube long zither with movable bridges, has also disappeared in the North. In South Korea it survives as both a court instrument with seven silk strings tuned to encompass a 9th, and as a folk version with an eighth string, a second

soundboard, and a much wider range. The former is bowed using a rosined stick of forsythia, but the latter a 'cello bow. In Koryŏ times the *ajaeng* was labelled as a *tangak* instrument, but by the late 15th century played in some *hyangak* ensembles.

Three further zithers were imported. The 7-string lacquered *kŭm* employed a narrow pentatonic scale. The 25-string *sŭl* was tuned to a chromatic scale in which the 13th string remained mute and, unique amongst Korean zithers, had a painted paulownia soundboard decorated with a bird motif. Forty-two *sŭl* and seventy-three *kŭm* arrived from China in 1116, but Koreans lost the playing technique. Although placed in the orchestra for the Rite to Confucius, they were only restored in the 1970s. The final zither, the 15-string *taejaeng*, remains obsolete. Four were imported in 1114.

The *haegŭm* is a 2-string spike fiddle with Chinese roots. First mentioned in the 13th century Korean song, *Hallim pyŏgok*, *Akhak kwebŏm* describes how the *haegŭm* contains all eight materials: a bamboo resonator and neck, wooden pegs, rosin (earth), a metal base plate, silk strings, a gourd bridge, leather on the bow, and a resonator coated with crushed stone. Today, hard wood tends to replace bamboo, and the soundboard is paulownia. *Haegŭm* play in most of the court repertory, where they are perceived to bind sustained wind sounds to plucked zithers. Although in decline, perhaps because of their peculiar nasal sound, they were once key instruments in folk and shamanistic ensembles. The *haegŭm* is normally played while seated, with the resonator supported by the base of the right foot above the left knee. The bow, tensed by the hand, passes between the strings. The strings are tuned a fifth apart and there is no fingerboard.

North Koreans have redesigned the body. Like Western violins, the soundboard is now hardwood. Four metal strings run over a raised fingerboard and the separate bow is tensed mechanically. Four sizes are employed, approximating the four Western orchestral strings: *so haegŭm* (range f-f^{'''}), *chung haegŭm* (B^b-g^{'''}), and *tae haegŭm* (B^b-g^{''}) have strings tuned in fifths, each sounding a tone beneath violin, viola and 'cello equivalents; the large *chŏ haegŭm*, like the double-bass, is tuned in fourths: D', G' C, F.

Three obsolete long-necked lutes are preserved in Seoul. The *tang pip'a* has 4-strings, a long neck bent back at the pegbox, 4 large frets on the neck and 8 thin frets on the soundboard, and was included in the 1116 gift. It was played with a fan-shaped wooden plectrum (*palmok*) or three artificial nails (*kajogak*). The *hyang pip'a*, which survived amongst literati until the 1930s, was one of three string instruments in the ancient Shilla court. It has a straight neck, five strings, and 10 wooden frets glued to the soundboard. A wooden stick (*sultae*) was used as a plectrum. The third lute is the 4-string *wŏgŭm* with 13 frets. Its name (*wŏl* = moon) reflects the round soundbox and seems to derive from Yuan Xian, one of the 2nd century Seven Sages of the Bamboo Grove in China. Koguryŏ tomb paintings from the 4th to 7th centuries attest to its use in Korea.

Three harps brought from Beijing in 1937 are also preserved: *sugonghu*, a vertical harp with 21 strings and a soundbox, *wagonghu*, an arched harp with 13 strings and integral soundbox, and *sogonghu*, a vertical harp with 13 strings but no soundbox. All three are obsolete and, indeed, apart from Chinese Sui sources, there is little evidence for any except the *sogonghu* in Korea. A relief on a bell dated to 721 at Sangwŏn temple in Kangwŏn province depicts the *sogonghu*, and two similar instruments, apparently from the southwestern Paekche, are preserved in Nara.

The dulcimer, *yanggŭm* ("western zither") was likely brought to Korea in the late 18th century, several centuries after Christian missionaries imported it to China. An 1817 score book, giving the alternative name *kurach'ŏlsa kŭm*, suggests European origins. Flat and trapezoid, the *yanggŭm* is still struck with a single bamboo beater in South Korea. Two choirs, comprising seven sets of four metal strings, pass over two bridges that alternate raised edges with gaps. Since strings can be tuned on both sides of the raised bridges, this gives a potential 28 pitches of which 21 are tuned to give the range e^b to a^{b''}. In North

Korea, two beaters are used, achieving a fluency akin to contemporary Central European dulcimers.

The final chordophone is the *ongnyugŭm*, a North Korean box zither reflecting Kim Chŏngil's decree that instruments should be modernized to compete with Western music. Developed in 1973, alterations continue to be made. The *ongnyugŭm*, with a single row of between 29 and 33 strings tuned diatonically, has a maximum range of four octaves plus a fifth ascending from C. Chromatic alteration is achieved by a pedal and pulley mechanism adapted from the orchestral harp. Strings, colour coded for 5ths and octaves, pass across fixed bridges resembling the *anjok* of *kayagŭm*. The *ongnyugŭm* play *kayagŭm* - like ornaments by pushing and stretching strings to the left of the bridges, and a complex of melodic and harmonic material is fashioned on the right. The large range ensures that the *ongnyugŭm* features prominently in ensembles.

Aerophones

The large transverse flute, *taegŭm*, is perhaps the best-loved of Korea's wind instruments. Made from a length of yellow bamboo (*hwang chuk*), this was one of three flutes in the Shilla *samjuk* ensemble, the other two being the similar but shorter *chunggŭm* and *sogŭm*. The *taegŭm* alone has a mirliton created from bamboo or reed tissue (*kaltae*) which gives the instrument its characteristic, buzzing sound. Good instruments are said to be made from five years' growth of bamboo, and should have ducts running along either side between prominent nodes. The top is sealed with wax above a large blowing hole (*ch'wi kong*). Beneath the mirliton's oval hole (*ch'ŏng kong*) there are six finger holes (*chi kong*) and between two and five "Big Dipper" holes (*ch'ilsŏng kong*) drilled to define the sounding length. Court instruments employ a range from b^b to $e^{b'''}$ and the slightly shorter *sanjo* instruments c' to $g^{b'''}$. The *taegŭm* overblows at the octave, giving three distinct ranges. Three tone colours are distinguished: clear and highly vibrated soft blowing (*chŏ ch'wi*), elegant and strident medium blowing (*p'yŏng ch'wi*) and triumphant hard blowing (*yŏk ch'wi*). The *taegŭm* is considered ideal for solos and ensembles, and it features widely in court and folk genres.

A legend in *Samguk yusa* (Romance of the Three Kingdoms) accounts for its invention. King Shinmun (r.681-692) heard that a mountain was floating in the Eastern Sea near Kamŭn temple. An astrologer told him that his father had returned as a dragon along with a general to give him a treasure to protect the realm. A servant reported that there was a bamboo plant on the mountain peak that split into two during daylight but fused as a single shoot each night. The king crossed to the mountain, where he cut the bamboo and made a flute from it. Whenever the flute was played, enemies retreated, illnesses were cured, and the sea remained calm. Hence, it was called the *man p'ashik chŏk*, the "flute to calm 10 000 waves."

In North Korea, based on the *sanjo* instrument, the *taegŭm* now has metal keys designed to produce a chromatic scale and is made from a smooth hardwood. Similar modifications have been made to the *tanso*, once a vertical notched pipe made from old dark *ojuk* bamboo with a base cut from the root bulb. A posterior thumb hole and four anterior fingerholes produced a two octave range stretching upwards from g' . Old examples have been uncovered made from jade and, reflecting the perception that the *tanso* is an easy instrument suitable for school use, many plastic instruments are now available. In the North, the hardwood lacquered or varnished two-piece tube now has six anterior finger holes and metal keywork. The *kaeryang tanso* is able to imitate much of the *taegŭm* repertory, and three comparable registers are now distinguished, again based on octave overblowing.

The history of the *tanso* is virtually unknown prior to the 19th century, when King Sunjo (r.1801-1834) is said to have imported it. This merely indicates it was not used in court

ensembles. Similar vertical flutes have existed for many centuries in China and Japan and, perhaps more significantly, Koreans in the rural countryside still refer to any blowing instrument as *p'iri*, even the *tanso*. A related Korean instrument, *t'ungso*, has six fingerholes and was once part of the Rite to Royal Ancestors; *Akhak kwebŏm* describes a range of just over two octaves. Less standard *t'ungso* still exist in the countryside. One, in the mask drama *Pukch'ŏng saja norŭm*, has a mirliton (described as the *t'ungae*) and only four fingerholes.

One transverse flute, *chi*, and two vertical flutes, *yak* and *chŏk*, arrived from China in 1116. They are retained only for the twice annual Rite to Confucius, where they contribute a peculiarly Korean rising inflexion at the end of each melodic tone. All three are made from yellow bamboo though the *chi*, which may have been used in Paekche, tends to employ older, darker wood. The *yak* has 3 finger holes and a major 7th range, c-b. The *chŏk*, made from a similarly plain tube with 5 finger holes and a posterior thumb hole produces a major 10th range, c to e^b. The *chi* duplicates this range an octave higher. It features a raised mouthpiece and five finger holes, the first of which is placed on the side, covered by the left thumb. A cross-shaped opening at the base can also be stopped. The *tangjŏk* was a transverse bamboo flute, now obsolete. With six or seven finger holes, it was imported to play Chinese music in Koryŏ times.

Panpipes, *so*, are confined to the Rite to Confucius. Received as gifts from China in 1114, 1116, and 1406, contemporary instruments are little changed from 15th century illustrations. Sixteen notched bamboo pipes are arranged in a row moving from the shortest (highest pitch) at the centre to the longest (lowest pitch) at each end. The pipes are held in a wooden frame said to resemble the unfolded wings of a phoenix. Folded phoenix wings give shape to the 17 pipes of the mouth organ, *saenghwang* or *saeng*. Arranged around a gourd, metal or wood windchest, each pipe has a finger hole near its base and is slit near its top. Sixteen pipes have internal free metal reeds which sound when the finger hole is closed. One pipe is mute. The range is e^b to c^{'''}. A stone relief of Deva musicians and a bell at Sangwŏn temple demonstrate Shilla use of the *saenghwang*, and Chinese sources state it was known in Paekche. In 1114, Hui Zong sent 10 mouth organs; others arrived in 1116. The Ming emperor Taizu sent two in 1406, and more were purchased from the Qing capital in 1657. There is no evidence to show that *saenghwang* were ever successfully produced in Korea. The limited repertory today consists of rites and a single duet with the *tanso*, *Chajin hanip*, although the *saenghwang* has been used by modern composers. The *hun*, a tear-shaped globular flute or ocarina, shares the same limited court repertory. Made from baked clay it has a blowing hole at its apex, two posterior thumb holes and three anterior finger holes. *Akhak kwebŏm* describes how 12 weak chromatic pitches can be produced, some by partially covering holes.

Much more common, the *p'iri* is a small pipe typically constructed from a length of bamboo pipe with a large bamboo double reed (*kaltae*). *P'illyul* and *sagwan* were alternative names used in the past. There are three traditional versions. *Hyang p'iri* (indigenous oboe) and *se p'iri* (slender oboe) are cylindrical and have eight fingerholes. Both produce a range of a 10th without overblowing, ascending from b^b, with extensions of a further 3rd possible by embouchure adjustment. *Hyang p'iri* feature in court pieces such as *Sujech'ŏn* and *Samhyŏn yŏngsan hoesang*, in *p'iri sanjo*, and in folk ensembles, while *se p'iri* are restricted to vocal accompaniments and to the suite *Kwanak yŏngsan hoesang*. Chinese documents state that precursors formed part of Koguryŏ music ensembles invited to the Sui (518-618) court, and Ch'oe Chiwŏn (b.857) suggests oboes were present in the five dramatic forms of Shilla, *hyangak* §chabyŏng osu. The *tang p'iri* is slightly conical and tends to be made from old and dark bamboo with prominent nodes. Twelve were included in the 1114 gift, with seven anterior fingerholes and two thumb holes. *Sejong shillok* (Annals of King Sejong) records that King Sejong "improved" the instrument, arguing that the lower thumb hole was redundant. *Tang p'iri* overblow at the 11th, giving a range from c['] to a^{'''}, and are used in the remaining *tangak* and *hyangak*

repertoires.

The *kaeryang p'iri* in North Korea comes in two sizes, both made from hardwood with metal keywork. The *tae p'iri* has a double reed placed over a tube (*ridŭ ryŏlgyŏlgwan*) held by a cork washer atop the instrument body. The range is almost three octaves (c-b^{b'''}). The *chŏ p'iri* has a long doubled-back body ending in a conical bell, with the reed attached to a curved metal pipe. The range is B^b-b^{b''}. Throughout Korea, stripped-bark pipes, typically called *hodŭgi*, were made until the 1970s from a single piece of bark detached from its core by twisting. A further variant is the leaf. *Akhak kwebŏm* calls this a *ch'ojŏk*. Usually, leaves of mandarin and citron trees are folded in two to create a double reed, but a leaf rolled into a tube is also described.

Three aerophones have antecedents in Asian battlefields, all of which play in a military processional, *Taeche'wit'a*.. The *nabal*, also used by folk bands, is a long trumpet made of several lengths of brass tube. The *nagak*, with alternative names such as *na* and *sora*, is a conch shell mentioned in records from early Koryŏ. The *t'aep'yŏngso* ("great peace pipe") is a double-reed shawm thought to have come from North Asia in Koryŏ times, but first mentioned as a *tangbu akki* in *Akhak kwebŏm*. Apart from processions, the *t'aep'yŏngso* plays three melodies in the annual Rite to Royal Ancestors and, under other names such as *hojŏk*, *soenap* and *nallari*, improvises melodies for many folk bands. In South Korea, the conical tube is still made from Chinese date (jujube), with 7 finger holes and a posterior thumb hole. A small double reed sits atop a metal pipe, and a metal bell completes the base. The reed makes this a difficult instrument, a feature now overcome in North Korea where the *kaeryang soenap*, in medium (*chung soenap*) and large (*tae soenap*) versions, uses a reed similar to an orchestral oboe. Boehm-style metal keys are added to a hardwood body considerably longer than the traditional 32cm.

Idiophones

A Korean director's clappers, *pak*, comprise six rectangular wooden slabs bound with cords through holes cut near their top. The outer slabs are cracked together, once to begin and three times to finish a piece. In the Rite to Royal Ancestors, they also signal changes. Three idiophones based on Chinese models are retained solely in the Rite to Confucius. The *ch'uk* is a green trapeziform wooden box with a thick stick inserted through a central hole. Struck three times against the base, the stick signals the start of a piece. The *ŏ* is a wooden tiger whose backbone has a prescribed 27 notches. A split bamboo stick is dragged down the backbone three times to signal the end of a piece. The *pu* is a baked clay vessel. A split stick used on the rim marks the beginning of each melodic note. Rural Koreans have used a variety of *pu* - like idiophones to accompany songs, including gourd or pottery water vessels such as the *hŏbŏk* in Cheju and the *mul pagaji* in Chŏlla. A development of the latter, in reality a chordophone, adds the bow used to tease cotton into strands (*hwal*) above the resonating vessel to produce sounds such as "*tungdŏngi*."

Small and large gongs are described by today's folk bands with the onomatopoeic *kkwaenggari*, *kkwaengma*, etc, and *ching* or *kŭmjing*. The small gong is the instrument of a leader, *sangsoe* ("leading iron"). *Akhak kwebŏm* recalls that they once played in the first and second wine offerings in the Rite to Royal Ancestors. Described in terms of metal as *sogŭm* and *taegŭm*, they were allied within a Chinese system of elements to Autumn, the colour white, and the direction West. The *taegŭm* used a stick wrapped in deerskin; a soft beater is preferred for *ching*. The *sogŭm* was held in a frame surmounted by a dragon's head; *kkwaenggari* are held by the hand, fingers damping sounds at the back of the body.

Ulla, a set of 10 plate gongs mounted vertically in a wooden frame, were used at court banquets during the 18th and 19th century. Now obsolete, the gongs are preserved, arranged in three rows tuned to give diatonic tones from a^b to c". References to cymbals,

as *chabara*, *para*, and *chegŭm*, are found from the 11th century onwards. They feature in shaman rituals and *Para ch'um*, a Buddhist dance, and also play in the processional, *Taech'wit'a*. Korea has long produced and used bronze bells for civil functions and at Buddhist temples. Shamans, too, use many bells, from small single instruments in Chŏlla, through bowl gongs in Kyŏngsang, to *pangul* bell trees further north. Additionally, Buddhist temples bristle with wind chimes and small brass fish plaques, while temple blocks known as *mokt'ak* are still played to signal prayers and ask for alms.

Splendid sets of clapperless bronze bells (*p'yŏnjong*) and stone chimes (*p'yŏn'gyŏng*), housed in magnificent decorated frames with animals and birds carved on cross-pieces and at each foot, came to Korea in 1116. The 16 elliptical bells are tuned to give a chromatic c to e^b scale. The 16 lithophone chimes, carved from calcite quarried locally since the 15th century at Namyang, sound an octave higher. Along with single clapperless bells (*t'ŭkchong*) and stone chimes (*t'ŭkkyŏng*), they survive in the Rite to Confucius, though in single pairs rather than the massive numbers prescribed back in the 12th century. The two large sets also play in the two extant *Tangak* pieces, *Nagyangch'un* and *Pohŏja*, where they appear to have replaced a set of 16 iron slabs, the *panghyang*. *Panghyang* were used in Korea by 1076, and five sets came as part of the 1114 gift. Now they are played only in the Rite to Royal Ancestors.

Membranophones

One drum is ubiquitous to virtually all Korean music genres. This is the *changgo* or *changgu*, a double-headed barrel drum. Some historical sources refer to it as *seyogo*, "narrow waisted drum". This, and an additional name for the body, *chorongmok*, confirm the characteristic hourglass shape, seen from Koguryŏ tomb painting onwards. Wooden bodies are most common, nowadays turned on a lathe from a single piece of paulownia wood. Pottery bodies still survive and the 13th century *Wenxian tonggao*, cited in *Akhak kwebŏm*, states that both pottery and wood were used for ancient Chinese instruments. In Chŏlla and Ch'ungch'ŏng provinces some bodies are now made from two interlocking alloy bowls, while the *Arirang* company produces plastic bowls in Seoul. One recent development in North Korea is a drum kit based on the *changgo* model which includes pedalled bass drums, standard *changgo*, and tiny single bowled instruments.

Changgo in the court tend to be large and have red lacquered bodies. They are played while seated. Lighter bodies, oiled or varnished but rarely painted, are needed for folk use, where the instrument tends to be carried. *Akhak kwebŏm* prescribes horseskin for the heads (*p'yŏn*), but cow, goat or pig often suffices. The left head is struck by the hand whenever the drum is used in accompaniment, to give a low thud. The right head, struck with the *yŏl ch'ae*, a thin whip-like stick, produces a higher pitch. It requires a tight, thin skin, nowadays typically goat or dog. Each skin overlaps the circumference of the bowls and is stretched around a metal ring. The heads are laced together with cords known as *chihongsa*, and tension can be increased by tightening leather or plastic thongs (*karak chi* or *ch'uksu*). It is now common for two sticks to be used in folk bands, supplementing the thin stick with a mallet (the *kunggul ch'ae* or *k'ung ch'ae*). The flexible stem of the mallet allows players to produce virtuosic passagework.

An obsolete variant of the *changgo*, the *kalgo*, is mentioned in *Akhak kwebŏm*. This had double lacing and two sets of thongs so that each skin could be separately tightened. Two other drums are essential to folk bands. The *puk*, named with a generic and onomatopoeic term, is a shallow double-headed barrel drum also used to accompany *p'ansori*. It was once made from a single trunk, but now tends to comprise interlocking slats. It is struck variously with a single stick, a stick and the hand, or in Miryang and Chindo with two sticks. A more decorated version, the *yonggo*, is hung at the waist in *Taech'wit'a*, and beaten on the upper skin with two sticks. *Sogo*, small double-headed frame drums with handles are also common. There are instances where *sogo* have been

made from cloth rather than skin, a practice which parallels the Irish *bodhrán*. Various alternative names exist: *maegu puk* specifically relates it to agriculture, while "the way" in *pŏpku* implies a Buddhist connection.

Fourteen additional drums were once used in the court. Most are barrel drums, and some are obsolete. The large *chwago* is hung vertically in a simple frame and was first pictured in an 18th century depiction of dance. The similar *kyobanggo*, supported in a cross-frame so that one head is vertical, was described in the 1452 *Koryŏsa*, and today is retained only in one royal dance, *Mugo*. The larger *chunggo* was used during Sŏngjong's reign (1469-1494) in sacrifices to the god of war. The *sakko* and small *ŭnggo* (*sak* = start; *ŭng* = respond) were held vertically in frames decorated with dragons and tigers, but fell into disuse in the 19th century. The huge 150cm-deep *kŏn'go* (*kŏn* = build) had two skins over 100cm in diameter. Elaborately decorated, it was used alongside *sakko* and similarly fell into obscurity. References to it go back to the 12th century Hui Zong gifts. Four drums are still employed at the Rite to Confucius. The *chŏlgo* plays with the terrace ensemble and the *chin'go* with the courtyard ensemble. Both have red bodies and are mounted with skins vertical. The *chin'go* is the largest drum still used, with skins 110cm in diameter. The *nogo* and *nodo* each consist of two red drums mounted at right angles to each other. *Nogo* are suspended on a pole inside a decorated wooden frame; only one head of each is struck. *Nodo* are pierced by a wooden pole with tigers at the base. Knotted thongs attached to each side of the body strike the heads when the instrument is rotated. Both play part of the starting signal for each piece of music, and the *nogo* additionally punctuates each 4th melodic note.

Four related drums became obsolete when the Japanese forced Korea to abandon rites to heavenly and earthly spirits. The *noego* and *noedo* were painted black to symbolize their use for heavenly spirits: *noe* means thunder. The *yŏnggo* and *yŏngdo* were painted yellow: *yŏng* signifies spirits. The *noego* had six and the *yŏnggo* eight conical drums arranged in a ring within a wooden frame and played like the *nogo*. The *noedo* had three and the *yŏngdo* four barrel drums mounted on a pole like the *nodo* and played similarly.

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K Howard

Composers

The concept of 'composer' is in Korea intimately tied to the introduction of Western music. Korean music is considered part of an oral tradition with few known composers, despite legends that describe how U Rŭk wrote for the *kayagŭm* in Kaya and Shilla and Wang Sanak for the *kŏmun'go* in Koguryŏ.

Early in the 19th c., Yi Kyugyŏng's travel diaries brought news of western musical theory, but western music began to appear only after Protestant missionaries became active. Mission hymns were duplicated at the Ewha (Ihwa) school in 1888, and a hymn book, *Ch'ansŏngga*, was published in 1893. Early compositions were consequently, and almost

without exception, vocal. Indeed, Hong Yonghu's (Hong Nanp'a, 1900-1940) song, *Pongsŏnhwa* (Balsam Flower, 1919), is often cited as the first truly Korean composition. Compositions until liberation in 1945 also had little harmonic or structural excitement, as *Pongsŏnhwa* and the surviving corpus of Japanese-influenced *kagok* (lyric songs, often with patriotic texts, always distinct from the traditional literati song due to diatonic harmony), *tongyo* (children's songs) and *yuhaengga* ('popular' songs) demonstrate.

Western music was also experienced through brass bands, and the German Franz Eckert (1852-1916), who arrived in 1901 to direct a court band modelled on German-Japanese practice, trained a number of early composers, including Chŏng Sain (1881-1958), Paek Uyong (1880-1950) and Kim Inshik (1885-1963). Others typically went abroad to study. An Ikt'ae (1907 or 1911-1965) went to America in the 1920s, to Budapest in 1930 to work with Kodaly and Dohnanyi and to Germany in 1933. An became trapped in a romantic time-war, and his *Aegukka* (National Anthem; used in South Korea since 1948) seems influenced by Richard Strauss. Reputed to imitate a German folksong, it premiered as part of his *Symphonic Fantasia: Korea* (1938). Kim Sunam and Yi Kŏnu went to Japan, where they embraced Expressionism. Hyŏn Chemyŏng (1902-1960) returned from studies in America in 1928 and Ch'ae Tongson (1901-1953) returned from Germany in 1932. After liberation, Isang Yun (b.1917) left for Paris in 1956 then moved to Berlin to work with Boris Blacher. Nam June Paik (Paek Namjun; b.1932), known for his experimental works, went to Japan in the 1950s and then to Cologne to work with Stockhausen.

The conservatism remained, despite affiliation to the International Society for Contemporary Music (ISCM) from 1956 onwards, and the establishment of a Contemporary Music Society in Seoul in 1958. In the latter Society, a group of Seoul National University alumni were particularly active: Kim Talsŏng and Yi Sŏngjae had studied further in Vienna and Kim Yongjin spent time in America. Chŏng Hoegap, a fellow alumni, stayed in Korea writing, for instance, a *Symphony* (1957), *Concerto for Kayagŭm and Orchestra* (1960) and a *Korean Dance Suite* (1967; an orchestral transcription followed in 1970).

Kim Sunam and Yi Kŏnu were amongst those who emigrated to the North. There, state dogma, partially based on Zhdanov's 1930s socialist realism, but filtered through Mao Zedong's 1942 talks at Yenan, favoured popular compositions. Tonality was to remain highly rated, alongside metrical regularity and simple melodies, as can be seen in orchestral works from the period 1970-1986 by the *Inmin yesulga* (People's Artists) Kim Yŏn'gyu, Kang Kich'ang, Kim Rinok, Kim Kilhak, Ri Chŏngŏn and Kim Yunbung printed in *Chosŏn ūmak chŏnjip* 8 and 9 (1991). Given the requirement of the self-reliance philosophy promoted by Kim Il Sung-*juche* (*chuch'e*), that music must reflect the Korean heritage, many compositions include parts for *kyaeryang akki* ('improved' traditional instruments). Students of such instruments play a repertoire of newly-composed solo pieces, published in workbooks alongside exercises and arrangements, which couple westernized melodic and harmonic constructs to simple and compound metres that have little connection to old court and folk music. Songs remain a favoured genre, witness the prodigious output of Ri Myŏngsang and Kim Oksŏng (both have now died) and the 536 songs dating from 1949-1980 published in *Chosŏn ūmak chŏnjip* 5 (1987). In addition, the ideology surrounding *chipch'e yesul* (collective art) led in 1971 to the development of *P'i pada* (Sea of Blood). This was a 'revolutionary' opera written by a group of composers including Kim Wŏn'gyun, Kang Kich'ang and Rim Taeshik. *P'i pada* is claimed as a unique Korean development, despite parallels in Chinese revolutionary opera, and incorporates *pangch'ang*, songs sung by an off-stage chorus that meet the populist requirement.

Kim Wŏn'gyun (b.1917) is perhaps the North's most senior composer. He claims to have been a farmer, self-trained in music when in the 1940s he wrote the song *Kim Ilsŏng changgŭn ūi norae* (Song of General Kim Il Sung; 1946) and the *Aegukka* (National

Anthem; 1947). Subsequently he studied in Moscow, where his graduation piece in 1960 was the symphonic poem *Hyangt'o*.

Since the early 1980s, Expressionism has begun to stretch tonal structures in works such as Pak Minhyök's *Sahyangga* for violin and orchestra, Kim Yŏn'gyu's *Monnijŭl Samilp'o ŭi meari* for violin and piano, and Kang Yŏnggöl's *Nŏulbikkŭn padaga* for violoncello (all published in 1985). Signs are emerging that modern European music is being studied by younger composers at the *Yun Isang ŭmak yŏn'guso* (Isang Yun Music Institute). Earlier, and following Yun's 1967 abduction and subsequent imprisonment in South Korea, Seoul discovered the *avant garde*. By 1967 Yun had an international reputation, cemented through works such as the orchestral *Reak* (1966) and the chamber pieces *Loyang* (1962), *Gasa* (1963) and *Garak* (1963). A petition signed by, amongst others, Stockhausen, Stravinsky, Boulez and Otto Klemperer encouraged his release. A number of composers followed him back to Germany. Sukhi Kang (b.1934) worked at the *Städtliche Hochschule für Musik*, Hanover in 1970-1971 and at the *Technische Universität*, Berlin between 1971-1975. Kim Chŏnggil (b.1934) left for Hanover in 1970, Paik Byung-dong (Paik Pyŏngdong, b. 1936) studied at the same *Städtliche Hochschule* between 1969-1971, Younghui Pagh-Paan (Pak Yŏnghŭi, b.1945) and Yi Manbang (b.1945) studied under Klaus Huber in Freiburg. These brought back a new - and urgently needed - concern for structure and formal development procedures.

Much sterile argument has concerned whether composers for Western instruments write Korean or Western music. Many - Yun Isang, Sukhi Kang, and Paik Byung-dong among them - would say they are individualistic, neither Western nor Eastern. Yun's compositions from the 1960s typically take inspiration from Korea, either in historical illusion or in respect to percussion or melody, yet are governed by structural techniques, particularly serialism, learnt in Europe. From *Reak* through the *Concerto for Cello and Orchestra* (1976) to the 1990 *Kammerkonzert I and II*, Yun's orchestra is divided into three blocks: soft and steady strings, brash and thrusting brass, and fluttering woodwind. A balance of East and West remains in works such as *P'iri* (1971), where the imprisoned soul is heard in flurries of ornamentation on the solo oboe. Here and elsewhere long, elastic melodies counter cellular structures surplant serialism as if balancing *yin* and *yang*. Yun states he taps into the endless cosmic flow of music, and this is particularly the case in the five *Symphonies* composed between 1983 and 1987. Yun says these can be played end to end in a kind of mega-structure.

Kang Sukhi is more eclectic in both approach and design. His output spans the first electronic music in Korea (composed on primitive equipment), *The Feast of Id* (1970), the 'rationalistic' and highly structured orchestral work *Catena* (1975) and chamber music inspired by his native land such as *Nong* (1973) for flute and piano. In the latter, traditional ornaments (*nonghyŏn*) become the focus as melody retreats into the background. *Manp'a* (1982) for flute orchestra liberally interprets a legend about the invention of the Korean bamboo flute, while *Buru* (1976) turns to Buddhist philosophy and Korean shamanism as it builds a long melody crafted from the typical southwestern tritonic folksong mode, *kyemyŏnjo*. The orchestral *Dalha* (1978) is based on the old piece *Sujech'ŏn*, echoing the world of the court in strident sound blocks and elaborate ornamentation.

Paik Byung-dong is more academic, as his early *Un-I* for oboe and piano (1970) and *Un-II* for piano (1972) confirm. Both use serial techniques, subsuming vertical harmonic structures beneath a concern for counterpoint, complex melodic flurries, and flexible rhythms. Both reflect Paik's study of Sino-Korean philosophy. He is rarely particularly strict, witness the free parallel octave sequences and tone clusters in *Sonata-Sonore* for piano (1985) and the alleatoric vertical (harmonic) and horizontal (melodic) mix of *Guitariana* for two guitars (1984). His favoured melodic and rhythmic indeterminacy was successfully transposed to traditional Korean instruments in the ensemble *Un-rack Ollak*

(1976) and *Dahm Jeup* (1992) for *kayagŭm* trio.

Paik remains at the forefront of Seoul's composition scene together with Kim Chŏnggil. Kim, however, is more active in the international arena. Kim is known primarily for his small ensemble pieces such as *Music for 3 Flutes and Percussion* (1972), *Liedchen* (1973), *Latte* (1975) for oboe and piano and, more recently, a set of fanfares for the Asian Games in 1986 and the 1988 Seoul Olympics. His most striking piece, *Chu-Cho-Moon*, has indeterminate elements in the timing and content of each part. Written for traditional ensemble, it won the Korean National Composer's Prize in 1979.

It is impossible to list all worthy Korean composers: in 1989, 1539 undergraduates in 13 colleges majored in composition in South Korea. This represents a potential pool of massive proportions. One group who have taken advantage of the increased opportunities afforded by the South's increasing affluence is women, and a Korean Society of Women Composers (*Han'guk yŏsŏng chakkokka hoe*) was formed in 1981. Lee Young-ja (Yi Yŏngja) is the most senior member. She studied in Seoul, Paris, Brussels and New York, and her works retain French influence. Her *Sonatina* (1972) starts with a fluid *Andantino* that quickly develops oscillating bass ostinati and blocks of descending chord clusters. Her *Self-Portrait for Harp and Piano* (1990) couples similar clusters to glissandi and rapid melodic flurries that explore two non-complementary six-note scales. Other representative works include the *Piano Trio* (1970), *Piano Concerto* (1973), *Violin Concerto* (1975), and a piano *Sonata* (1985). Suh Kyungsun (Sŏ yŏngsun, b.1942) favours small ensembles. *An Illusion* (1977) for two flutes and percussion and *Phenomenon I* (1982) for two pianos are representative. Monody coupled to elaborate serial techniques feature in the seven section, arch-shaped *Concerto for 9 String Instruments* and the five-section solo violin piece, *Pentastich* (1988). Again, many others ought to be mentioned, amongst them Lee Chan-Hae (Yi Ch'anhae), Oh Sook-ja (O Sukja), Hurh Bang-ja (Hŏ Pangja) and Hong Sung-Hee (Sŏnghŭi) in Korea, and the German residents Pagh-Paan Younghee and Chin Unsuk.

The development of *shin kugak* or *ch'angjak ūmak*, 'new' or 'creative' music for traditional instruments, has been trapped by the nostalgia boom. Respect for the past does not readily permit escape from the tradition. Kim Kisu (1917-1986), who began as a *kŏmun'go* student and rose to become director of the Korean Traditional Performing Arts Centre (*Kungnip kugagwŏn*) is normally considered the first *shin kugak* composer. Now often criticised, and thus awaiting a thorough examination, his works were common concert items until the early 1980s. His first acknowledged piece, *Hwanghwa mannyŏn chi kok* (Ten Thousand Year Chrysanthemum; 1939) established his style: it sets a text by the nationalist Yi Nŭnghwa (1868-1945) to music reminiscent of the court piece *Yŏmillak*, presenting broad melodies without harmony through a large-scale, strident orchestra. Western influence is clear: a conductor replaces the old director with his clappers, ornaments are written out rather than assumed, and Western staff notation replaces the traditional mensural *chŏngganbo* score. The blend remains in Kim's later, often more overtly patriotic compositions, except that Western meters regularly replace Korean rhythmic cycles. Examples include *Kohyangso* (Birthplace; 1944), *Ch'ŏngbaek hon* (Pure White Spirit; 1952) *Tashi on Sŏul* (Return to Seoul; 1953) and *P'abungsŏn* (Breaking the Bonds; 1954).

Composers such as Yi Sanggyu (b.1944) have kept Kim's style. Yi has won at least seven prizes for his compositions, and was the founding music director and conductor of the KBS Traditional Music Orchestra (KBS Kugak Kwanhyŏn Aktan). Traditional music is always behind his works. *Chajin hanip* (1972) for oboe and orchestra sets as its basic melody a movement from the court suite *Yŏnngsan hoesang*. Folksongs appear, for instance in *Ŭm* (Sound; 1980) for chorus, and the epic sung storytelling, *p'ansori*, becomes the basis for two operas, *Hŭngbo ka* (1977) and *Kwangdae ka* (1979). Whereas traditional ornaments can be quite dissonant, Yi builds more open, consonant structures. Western triads are ignored in favour of vertical harmonic structures built on fourths and fifths. Byung-ki

(Pyŏn'gi) Hwang's first acknowledged piece, *Kŭkhwa yŏp'esŏ* (Beside a Chrysanthemum Tree; 1962) was likewise entirely traditional, but *Sup* (Forest; 1963) initiated a series of works for *kayagŭm* which explored new realms. The four movements—'Green Shade', 'Cuckoo', 'Rain', and 'Moonlight'—combine court melodies and rhythmic cycles taken from the folk genre *sanjo* with descriptive painting, lyricism, and new techniques such as octave alternations and intricate ostinato-plus-melody patterning. This blend of old and new reached its zenith in *Ch'imhyang mu* (Dance to an Indian Perfume; 1974), a piece that explored Buddhist art of the Shilla period. There are three movements linked by common A and E tonal centres. The first employs melody and rhythm reminiscent of *sanjo*, while the ternary second introduces new ideas that echo Japanese *koto* compositions: arpeggios, 'micro-tonal shading' where a common pitch is produced on two adjacent strings, flicked tones, and left-hand melody (traditionally, only the right hand plucked the strings). Fireworks in the third movement ensure that *Ch'imhyang mu* will remain a favourite with performers. All of Hwang's pieces except the modernistic *Migung* (Labyrinth; 1975) keep this comfortable style. Given the controversy surrounding recent works such as the 1988 Olympic commission, *Pyŏgŭl nŏmŏsŏ* (Beyond All Barriers), Hwang has become an establishment figure more than an evolving composer.

Yi Sŏngch'ŏn (b.1936) was roundly criticized for his suite *Norit'ŏ* (Playground; 1965, for piano but revised for *kayagŭm* in 1966). Yi trained under Chŏng Hoegap and Kim Talsŏng in Western composition and employed a more contemporary grammar: despite echoes of Hwang's earlier *Sup*, his music did not fit the fingers of traditional performers. Fallow years followed before Yi turned his attention to education, producing the Brittenesque *Ch'ŏngsŏnyŏn ŭl wihan kugak kwanhyŏnak immun* (Young Person's Guide to the Traditional Orchestra; 1974) and a set of children's songs with Korean melodic contours and traditional instrument accompaniments (published, for example, in *Kugak tongyo*; 1989). Yi also set about developing a new zither, the 21 string *kayagŭm*. This essentially enlarged the old instrument, retaining the basic form but enlarging the range. The result, witnessed in *Pada* (Sea; 1986) was melodies that mixed bass and treble contours with almost orchestral textures filled with triadic harmony.

Two other approaches have been attempted. Kim Young-dong (Kim Yŏngdong, b.1951), after training at the Traditional Music High School and Seoul National University, became dissatisfied with mere imitation of the old. During the 1970s he turned to popular genres, producing influential student songs and receiving prizes for drama, dance, film and theatre music. Kim employs Western instruments and Western music structures with little concern for clichés: Kim's audience is Korean. In the 1980s he superimposed this populist approach on concert pieces for traditional ensembles. *Maegut* (Shaman Ritual to a Falcon; 1981) and *Tan'gun shinhwa* (The myth of Tan'gun; 1983) were the results. *Maegut* opens with a solo male singer intoning in standard modes then suddenly gliding upwards to a thin falsetto: the falcon rises. *Tan'gun shinhwa* matches old percussive punctuation with mysterious and new ocarina chords and resonant gong clashes. A different approach has developed with Baek Dae Woong (Paek Taeung, b.1943), Park Bum Hoon (Pak Pŏmhun, b.1948), Yi Pyŏnguk (b.1951) and others. Increasingly centred on Chungang University, this group takes its inspiration both from the folk tradition and from performers. They decry the staid approach of those who argue the past must be respected. In the 1990s, both Yi Pyŏnguk and Kim Young-dong have embarked on a series of recordings of what they describe as 'meditation music' (*myŏngsang ŭmak*). Yet the results sound curiously simple in their popular appeal: it is difficult to believe that such compositions will stand the test of time.

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K Howard

Musical Instruments

Systems of Classification

Koryŏ scholars classified instruments for use in the court as *tangakki* (from Tang and Song China; *Tangak* defines the repertory) and *hyangakki* (indigenous; *Hyangak* defines the repertory). *Tangakki* arrived at various times, but particularly as part of gifts sent by the Chinese Northern Song emperor Hui Zong. Koryŏsa (History of the Koryŏ Dynasty; 1452) tells us that 167 instruments came in 1114 to support *Dasheng xinyue*, music for banquets, and 428 in 1116 to support *Dasheng yayue*, the source of Korean *aak* ritual music. Many of the surviving 60 or so Korean instruments arrived as part of these gifts. By the early 15th century, classification also considered historical association and timbre, absorbing the Chinese *p'al ūm* distinction of eight materials: bamboo, wood, metal, silk, skin, stone, gourd, and clay. This system was never precise. The *yanggŭm* (dulcimer), for example, tends to be placed within the silk category though it has metal strings, and there is no category for the *nagak* (shell trumpet). The *saenghwang* (mouth organ) is classified as a gourd, reflecting the windchest used several centuries ago, though windchests are now wood, metal, or lacquer. The *saenghwang* is, because of mythical associations, separated from both *hun* (ocarina) and *so* (bamboo panpipes). Similarly, although both the *t'aep'yŏngso* ("great peace pipe") and *p'iri* (oboe) are double reeds, the first is classified as wood and the second as bamboo.

Akhak kwebŏm (Guide to the Study of Music; 1493) adopts a division into three types of music, reflecting King Sejong's (1418-1450) reconstruction of ritual music undertaken in 1430. Thirty-seven instruments are listed as *abu akki*, instruments for ritual music, and 13 as *tangbu akki*, a generic term for anything from Song and T'ang China. Seven are given as *hyangbu akki*, native instruments for indigenous music. Korean folk classifications remain varied but distinct. Typically, *melodic* instruments imitate the voice or attract spirits in shaman rituals and are talked about in terms of relaxed and smooth-sounding verbs such as *nolda* (to play) and *hada* (to do). *Percussive* instruments, described in terms of the brash and hard verb *ch'ida* (to hit), provide the quintessential *changdan* rhythmic cycles that underpin virtually all genres, generating an atmosphere for dance and entertainment.

Chordophones

The *kayagŭm*, in its traditional form a 12-string half-tube plucked zither, resembles the Chinese *chêng*, the Mongolian *yatga*, the Japanese *koto*, and the Vietnamese *dan tranh*. Two distinct traditional versions survive. The larger, associated with court and literati ensembles, is known as the *pŏpkŭm*, *p'ungnyu kayagŭm* or *chŏngak kayagŭm* (*pŏp* = law; *p'ungnyu* = elegant music; *chŏngak* = "upright" or "correct" music) and has a body made from a single piece of paulownia wood. Twelve wound silk strings are held by pegs (*tolgwae*) above a fixed hardwood bridge (*hyŏnch'im*) near the top and pass over movable bridges known as *anjok* or "*kirogi pal* (wild geese feet)". The strings are tied in coils behind cord loops at the lower end, and the cords (*pudŭl*) are secured around characteristic sandalwood "*yangidu* ("ram's horns)" at the base. The smaller instrument, called the *sanjo kayagŭm* after a popular folk genre, has a similar soundboard but sides and back of a harder wood such as chestnut. The backpiece typically has three soundholes - a new moon (*ch'osaeng tal*) above a stylized character for happiness (*hŭi*) and the full moon (*porŭm tal*).

Pottery artefacts show that a similar instrument existed prior to the 4th century, and four 8th century instruments survive as *Shiragi koto* ("zithers from Shilla") in the Shosoin repository at Nara, Japan. *Samguk sagi* (History of the Three Kingdoms), tells of a 5th

century development. King Kashil of the Kaya tribal federation heard a Chinese *chêng* and commented that since countries do not share languages they should not have the same music. U Rūk, a musician from Söngyöl prefecture (), was ordered to compose music for a new instrument. He wrote twelve pieces which, after he had fled to Shilla in 551, were reconstructed as five new court works.

Recently, *kaeryang kayagŭm* have appeared. First, the now-defunct *chogŭm* was devised in the 1940s, replacing cords with pegs and mounting the *kayagŭm* body on a stand. In South Korea at the end of the 1980s, Hwang Pyöngju developed a 17-string instrument which, with a range of 3 octaves, allowed an overlap between the traditional low court scale (E^b– b^b), *sanjo* (A^b– e^b), and the higher range needed to accompany singing (B^b– f^b). String cords were replaced by anchoring pegs and wound silk has given way to nylon strings. In North Korea a 21-string version has been standard since the 1960s, with metal tuning pegs and nylon strings. This keeps the old range but fills in diatonic pitches, allowing for the introduction of harmonic and heterophonic structures. Back in South Korea, Yi Söngch'ön commissioned two new versions, one a scaled-down version of the *sanjo kayagŭm* designed for small children, and the other a 21-string instrument with a 4-octave range.

The *kömun'go* is a six string half-tube zither with 16 fixed frets (*kwae*) and three movable bridges (*chu*). The six twisted silk strings are plucked by a bamboo stick (*sultae* or *shi*) above a leather cover described as a hawkbill (*taemo*) or deer (*sasuŭm*). In construction, bodies resemble *sanjo kayagŭm*. Bridges sit beneath the outer strings while the three central strings run across frets. Only strings 2 and 3, *yuhyön* (played string) and *taehyön* (big string) play melodies. In court use the open strings are tuned E^b, A^b, D^b, B^b, B^b, B^b. The *kömun'go* is often called the *hyön'gŭm* a name derived from *hyönhakkŭm* (black crane zither). *Samguk sagi* quotes a legend from the earlier *Shilla kogi* (Old Record of Shilla) which explains this: A Chinese *qin* was kept in the northern Koguryö court. Nobody knew how to play it, so the king offered a reward that persuaded Wang Sanak to remodel it as the *kömun'go*. As Wang played the new instrument a black crane flew into the room and danced. Possible dates given by scholars vary, though the end of the 4th century is favoured. The *kömun'go* became the favoured literati instrument, so featured in countless paintings. Most old scorebooks include *kömun'go* tablatures. In North Korea, partly reflecting its aristocratic heritage and partly its percussive sound, it is no longer used. The *ajaeng*, a bowed half-tube long zither with movable bridges, has also disappeared in the North. In South Korea it survives as both a court instrument with seven silk strings tuned to encompass a 9th, and as a folk version with an eighth string, a second soundboard, and a much wider range. The former is bowed using a rosined stick of forsythia, but the latter a 'cello bow. In Koryö times the *ajaeng* was labelled as a *tangak* instrument, but by the late 15th century played in some *hyangak* ensembles.

Three further zithers were imported. The 7-string lacquered *kŭm* employed a narrow pentatonic scale. The 25-string *sŭl* was tuned to a chromatic scale in which the 13th string remained mute and, unique amongst Korean zithers, had a painted paulownia soundboard decorated with a bird motif. Forty-two *sŭl* and seventy-three *kŭm* arrived from China in 1116, but Koreans lost the playing technique. Although placed in the orchestra for the Rite to Confucius, they were only restored in the 1970s. The final zither, the 15-string *taejaeng*, remains obsolete. Four were imported in 1114.

The *haegŭm* is a 2-string spike fiddle with Chinese roots. First mentioned in the 13th century Korean song, *Hallim pyögorok*, *Akhak kwebörm* describes how the *haegŭm* contains all eight materials: a bamboo resonator and neck, wooden pegs, rosin (earth), a metal base plate, silk strings, a gourd bridge, leather on the bow, and a resonator coated with crushed stone. Today, hard wood tends to replace bamboo, and the soundboard is paulownia. *Haegŭm* play in most of the court repertory, where they are perceived to bind sustained wind sounds to plucked zithers. Although in decline, perhaps because of their

peculiar nasal sound, they were once key instruments in folk and shamanistic ensembles. The *haegŭm* is normally played while seated, with the resonator supported by the base of the right foot above the left knee. The bow, tensed by the hand, passes between the strings. The strings are tuned a fifth apart and there is no fingerboard.

North Koreans have redesigned the body. Like Western violins, the soundboard is now hardwood. Four metal strings run over a raised fingerboard and the separate bow is tensed mechanically. Four sizes are employed, approximating the four Western orchestral strings: *so haegŭm* (range f-f'''), *chung haegŭm* (B^b-g'''), and *tae haegŭm* (B^b-g'') have strings tuned in fifths, each sounding a tone beneath violin, viola and 'cello equivalents; the large *chŏ haegŭm*, like the double-bass, is tuned in fourths: D', G' C, F.

Three obsolete long-necked lutes are preserved in Seoul. The *tang pip'a* has 4-strings, a long neck bent back at the pegbox, 4 large frets on the neck and 8 thin frets on the soundboard, and was included in the 1116 gift. It was played with a fan-shaped wooden plectrum (*palmok*) or three artificial nails (*kajogak*). The *hyang pip'a*, which survived amongst literati until the 1930s, was one of three string instruments in the ancient Shilla court. It has a straight neck, five strings, and 10 wooden frets glued to the soundboard. A wooden stick (*sultae*) was used as a plectrum. The third lute is the 4-string *wŏgŭm* with 13 frets. Its name (*wŏl* = moon) reflects the round soundbox and seems to derive from Yuan Xian, one of the 2nd century Seven Sages of the Bamboo Grove in China. Koguryŏ tomb paintings from the 4th to 7th centuries attest to its use in Korea.

Three harps brought from Beijing in 1937 are also preserved: *sugonghu*, a vertical harp with 21 strings and a soundbox, *wagonghu*, an arched harp with 13 strings and integral soundbox, and *sogonghu*, a vertical harp with 13 strings but no soundbox. All three are obsolete and, indeed, apart from Chinese Sui sources, there is little evidence for any except the *sogonghu* in Korea. A relief on a bell dated to 721 at Sangwŏn temple in Kangwŏn province depicts the *sogonghu*, and two similar instruments, apparently from the southwestern Paekche, are preserved in Nara.

The dulcimer, *yanggŭm* ("western zither") was likely brought to Korea in the late 18th century, several centuries after Christian missionaries imported it to China. An 1817 score book, giving the alternative name *kurach'ŏlsa kŭm*, suggests European origins. Flat and trapezoid, the *yanggŭm* is still struck with a single bamboo beater in South Korea. Two choirs, comprising seven sets of four metal strings, pass over two bridges that alternate raised edges with gaps. Since strings can be tuned on both sides of the raised bridges, this gives a potential 28 pitches of which 21 are tuned to give the range e^b to a^b". In North Korea, two beaters are used, achieving a fluency akin to contemporary Central European dulcimers.

The final chordophone is the *ongnyugŭm*, a North Korean box zither reflecting Kim Chŏngil's decree that instruments should be modernized to compete with Western music. Developed in 1973, alterations continue to be made. The *ongnyugŭm*, with a single row of between 29 and 33 strings tuned diatonically, has a maximum range of four octaves plus a fifth ascending from C. Chromatic alteration is achieved by a pedal and pulley mechanism adapted from the orchestral harp. Strings, colour coded for 5ths and octaves, pass across fixed bridges resembling the *anjok* of *kayagŭm*. The *ongnyugŭm* play *kayagŭm* - like ornaments by pushing and stretching strings to the left of the bridges, and a complex of melodic and harmonic material is fashioned on the right. The large range ensures that the *ongnyugŭm* features prominently in ensembles.

Aerophones

The large transverse flute, *taegŭm*, is perhaps the best-loved of Korea's wind instruments. Made from a length of yellow bamboo (*hwang chuk*), this was one of three

flutes in the Shilla *samjuk* ensemble, the other two being the similar but shorter *chunggŭm* and *sogŭm*. The *taegŭm* alone has a mirliton created from bamboo or reed tissue (*kaltae*) which gives the instrument its characteristic, buzzing sound. Good instruments are said to be made from five years' growth of bamboo, and should have ducts running along either side between prominent nodes. The top is sealed with wax above a large blowing hole (*ch'wi kong*). Beneath the mirliton's oval hole (*ch'ŏng kong*) there are six finger holes (*chi kong*) and between two and five "Big Dipper" holes (*ch'ŭlsŏng kong*) drilled to define the sounding length. Court instruments employ a range from $b^{b'}$ to $e^{b'''}$ and the slightly shorter *sanjo* instruments c' to $g^{b'''}$. The *taegŭm* overblows at the octave, giving three distinct ranges. Three tone colours are distinguished: clear and highly vibrated soft blowing (*chŏ ch'wi*), elegant and strident medium blowing (*p'yŏng ch'wi*) and triumphant hard blowing (*yŏk ch'wi*). The *taegŭm* is considered ideal for solos and ensembles, and it features widely in court and folk genres.

A legend in *Samguk yusa* (Romance of the Three Kingdoms) accounts for its invention. King Shinmun (r.681-692) heard that a mountain was floating in the Eastern Sea near Kamŭn temple. An astrologer told him that his father had returned as a dragon along with a general to give him a treasure to protect the realm. A servant reported that there was a bamboo plant on the mountain peak that split into two during daylight but fused as a single shoot each night. The king crossed to the mountain, where he cut the bamboo and made a flute from it. Whenever the flute was played, enemies retreated, illnesses were cured, and the sea remained calm. Hence, it was called the *man p'ashik chŏk*, the "flute to calm 10 000 waves."

In North Korea, based on the *sanjo* instrument, the *taegŭm* now has metal keys designed to produce a chromatic scale and is made from a smooth hardwood. Similar modifications have been made to the *tanso*, once a vertical notched pipe made from old dark *ojuk* bamboo with a base cut from the root bulb. A posterior thumb hole and four anterior fingerholes produced a two octave range stretching upwards from g' . Old examples have been uncovered made from jade and, reflecting the perception that the *tanso* is an easy instrument suitable for school use, many plastic instruments are now available. In the North, the hardwood lacquered or varnished two-piece tube now has six anterior finger holes and metal keywork. The *kaeryang tanso* is able to imitate much of the *taegŭm* repertory, and three comparable registers are now distinguished, again based on octave overblowing.

The history of the *tanso* is virtually unknown prior to the 19th century, when King Sunjo (r.1801-1834) is said to have imported it. This merely indicates it was not used in court ensembles. Similar vertical flutes have existed for many centuries in China and Japan and, perhaps more significantly, Koreans in the rural countryside still refer to any blowing instrument as *p'iri*, even the *tanso*. A related Korean instrument, *t'ungso*, has six fingerholes and was once part of the Rite to Royal Ancestors; *Akhak kwebŏm* describes a range of just over two octaves. Less standard *t'ungso* still exist in the countryside. One, in the mask drama *Pukch'ŏng saja norŭm*, has a mirliton (described as the *t'ungae*) and only four fingerholes.

One transverse flute, *chi*, and two vertical flutes, *yak* and *chŏk*, arrived from China in 1116. They are retained only for the twice annual Rite to Confucius, where they contribute a peculiarly Korean rising inflexion at the end of each melodic tone. All three are made from yellow bamboo though the *chi*, which may have been used in Paekche, tends to employ older, darker wood. The *yak* has 3 finger holes and a major 7th range, $c-b$. The *chŏk*, made from a similarly plain tube with 5 finger holes and a posterior thumb hole produces a major 10th range, c to e^b . The *chi* duplicates this range an octave higher. It features a raised mouthpiece and five finger holes, the first of which is placed on the side, covered by the left thumb. A cross-shaped opening at the base can also be stopped. The *tangjŏk* was a transverse bamboo flute, now obsolete. With six or seven finger holes, it

was imported to play Chinese music in Koryŏ times.

Panpipes, *so*, are confined to the Rite to Confucius. Received as gifts from China in 1114, 1116, and 1406, contemporary instruments are little changed from 15th century illustrations. Sixteen notched bamboo pipes are arranged in a row moving from the shortest (highest pitch) at the centre to the longest (lowest pitch) at each end. The pipes are held in a wooden frame said to resemble the unfolded wings of a phoenix. Folded phoenix wings give shape to the 17 pipes of the mouth organ, *saenghwang* or *saeng*. Arranged around a gourd, metal or wood windchest, each pipe has a finger hole near its base and is slit near its top. Sixteen pipes have internal free metal reeds which sound when the finger hole is closed. One pipe is mute. The range is e^b to c''' . A stone relief of Deva musicians and a bell at Sangwŏn temple demonstrate Shilla use of the *saenghwang*, and Chinese sources state it was known in Paekche. In 1114, Hui Zong sent 10 mouth organs; others arrived in 1116. The Ming emperor Taizu sent two in 1406, and more were purchased from the Qing capital in 1657. There is no evidence to show that *saenghwang* were ever successfully produced in Korea. The limited repertory today consists of rites and a single duet with the *tanso*, *Chajin hanip*, although the *saenghwang* has been used by modern composers. The *hun*, a tear-shaped globular flute or ocarina, shares the same limited court repertory. Made from baked clay it has a blowing hole at its apex, two posterior thumb holes and three anterior finger holes. *Akhak kwebŏm* describes how 12 weak chromatic pitches can be produced, some by partially covering holes.

Much more common, the *p'iri* is a small pipe typically constructed from a length of bamboo pipe with a large bamboo double reed (*kaltae*). *P'illyul* and *sagwan* were alternative names used in the past. There are three traditional versions. *Hyang p'iri* (indigenous oboe) and *se p'iri* (slender oboe) are cylindrical and have eight fingerholes. Both produce a range of a 10th without overblowing, ascending from b^b , with extensions of a further 3rd possible by embouchure adjustment. *Hyang p'iri* feature in court pieces such as *Sujech'ŏn* and *Samhyŏn yŏngsan hoesang*, in *p'iri sanjo*, and in folk ensembles, while *se p'iri* are restricted to vocal accompaniments and to the suite *Kwanak yŏngsan hoesang*. Chinese documents state that precursors formed part of Koguryŏ music ensembles invited to the Sui (518-618) court, and Ch'oe Chiwŏn (b.857) suggests oboes were present in the five dramatic forms of Shilla, *hyangak* §*schabyŏng osu*. The *tang p'iri* is slightly conical and tends to be made from old and dark bamboo with prominent nodes. Twelve were included in the 1114 gift, with seven anterior fingerholes and two thumb holes. *Sejong shillok* (Annals of King Sejong) records that King Sejong "improved" the instrument, arguing that the lower thumb hole was redundant. *Tang p'iri* overblow at the 11th, giving a range from c' to a''' , and are used in the remaining *tangak* and *hyangak* repertoires.

The *kaeryang p'iri* in North Korea comes in two sizes, both made from hardwood with metal keywork. The *tae p'iri* has a double reed placed over a tube (*ridŭ ryŏlgyŏlgwan*) held by a cork washer atop the instrument body. The range is almost three octaves ($c-b^b'''$). The *chŏ p'iri* has a long doubled-back body ending in a conical bell, with the reed attached to a curved metal pipe. The range is B^b-b^b'' . Throughout Korea, stripped-bark pipes, typically called *hodŭgi*, were made until the 1970s from a single piece of bark detached from its core by twisting. A further variant is the leaf. *Akhak kwebŏm* calls this a *ch'ojŏk*. Usually, leaves of mandarin and citron trees are folded in two to create a double reed, but a leaf rolled into a tube is also described.

Three aerophones have antecedents in Asian battlefields, all of which play in a military processional, *Taech'wit'a*. The *nabal*, also used by folk bands, is a long trumpet made of several lengths of brass tube. The *nagak*, with alternative names such as *na* and *sora*, is a conch shell mentioned in records from early Koryŏ. The *t'aep'yŏngso* ("great peace pipe") is a double-reed shawm thought to have come from North Asia in Koryŏ times, but

first mentioned as a *tangbu akki* in *Akhak kwebŏm*. Apart from processional, the *t'aep'yŏngso* plays three melodies in the annual Rite to Royal Ancestors and, under other names such as *hojŏk*, *soenap* and *nallari*, improvises melodies for many folk bands. In South Korea, the conical tube is still made from Chinese date (jujube), with 7 finger holes and a posterior thumb hole. A small double reed sits atop a metal pipe, and a metal bell completes the base. The reed makes this a difficult instrument, a feature now overcome in North Korea where the *kaeryang soenap*, in medium (*chung soenap*) and large (*tae soenap*) versions, uses a reed similar to an orchestral oboe. Boehm-style metal keys are added to a hardwood body considerably longer than the traditional 32cm.

Idiophones

A Korean director's clappers, *pak*, comprise six rectangular wooden slabs bound with cords through holes cut near their top. The outer slabs are cracked together, once to begin and three times to finish a piece. In the Rite to Royal Ancestors, they also signal changes. Three idiophones based on Chinese models are retained solely in the Rite to Confucius. The *ch'uk* is a green trapeziform wooden box with a thick stick inserted through a central hole. Struck three times against the base, the stick signals the start of a piece. The *ŏ* is a wooden tiger whose backbone has a prescribed 27 notches. A split bamboo stick is dragged down the backbone three times to signal the end of a piece. The *pu* is a baked clay vessel. A split stick used on the rim marks the beginning of each melodic note.

Rural Koreans have used a variety of *pu* - like idiophones to accompany songs, including gourd or pottery water vessels such as the *hŏbŏk* in Cheju and the *mul pagaji* in Chŏlla. A development of the latter, in reality a chordophone, adds the bow used to tease cotton into strands (*hwal*) above the resonating vessel to produce sounds such as "*tungdŏngi*."

Small and large gongs are described by today's folk bands with the onomatopoeic *kkwaenggwari*, *kkwaengma*, etc, and *ching* or *kŭmjing*. The small gong is the instrument of a leader, *sangsoe* ("leading iron"). *Akhak kwebŏm* recalls that they once played in the first and second wine offerings in the Rite to Royal Ancestors. Described in terms of metal as *sogŭm* and *taegŭm*, they were allied within a Chinese system of elements to Autumn, the colour white, and the direction West. The *taegŭm* used a stick wrapped in deerskin; a soft beater is preferred for *ching*. The *sogŭm* was held in a frame sumounted by a dragon's head; *kkwaenggwari* are held by the hand, fingers damping sounds at the back of the body.

Ulla, a set of 10 plate gongs mounted vertically in a wooden frame, were used at court banquets during the 18th and 19th century. Now obsolete, the gongs are preserved, arranged in three rows tuned to give diatonic tones from *a^b* to *c''*. References to cymbals, as *chabara*, *para*, and *chegŭm*, are found from the 11th century onwards. They feature in shaman rituals and *Para ch'um*, a Buddhist dance, and also play in the processional, *Taech'wit'a*. Korea has long produced and used bronze bells for civil functions and at Buddhist temples. Shamans, too, use many bells, from small single instruments in Chŏlla, through bowl gongs in Kyŏngsang, to *pangul* bell trees further north. Additionally, Buddhist temples bristle with wind chimes and small brass fish plaques, while temple blocks known as *mokt'ak* are still played to signal prayers and ask for alms.

Splendid sets of clapperless bronze bells (*p'yŏnjong*) and stone chimes (*p'yŏn'gyŏng*), housed in magnificent decorated frames with animals and birds carved on cross-pieces and at each foot, came to Korea in 1116. The 16 elliptical bells are tuned to give a chromatic *c* to *e^b* scale. The 16 lithophone chimes, carved from calcite quarried locally since the 15th century at Namyang, sound an octave higher. Along with single clapperless bells (*t'ŭkchong*) and stone chimes (*t'ŭkkyŏng*), they survive in the Rite to Confucius, though in single pairs rather than the massive numbers prescribed back in the 12th century. The two large sets also play in the two extant *Tangak* pieces, *Nagyangch'un* and *Pohŏja*,

where they appear to have replaced a set of 16 iron slabs, the *panghyang*. *Panghyang* were used in Korea by 1076, and five sets came as part of the 1114 gift. Now they are played only in the Rite to Royal Ancestors.

Membranophones

One drum is ubiquitous to virtually all Korean music genres. This is the *changgo* or *changgu*, a double-headed barrel drum. Some historical sources refer to it as *seyogo*, "narrow waisted drum". This, and an additional name for the body, *chorongmok*, confirm the characteristic hourglass shape, seen from Koguryŏ tomb painting onwards. Wooden bodies are most common, nowadays turned on a lathe from a single piece of paulownia wood. Pottery bodies still survive and the 13th century *Wenxian tonggao*, cited in *Akhak kwebŏm*, states that both pottery and wood were used for ancient Chinese instruments. In Chŏlla and Ch'ungch'ŏng provinces some bodies are now made from two interlocking alloy bowls, while the *Arirang* company produces plastic bowls in Seoul. One recent development in North Korea is a drum kit based on the *changgo* model which includes pedalled bass drums, standard *changgo*, and tiny single bowled instruments.

Changgo in the court tend to be large and have red lacquered bodies. They are played while seated. Lighter bodies, oiled or varnished but rarely painted, are needed for folk use, where the instrument tends to be carried. *Akhak kwebŏm* prescribes horseskin for the heads (*p'yŏn*), but cow, goat or pig often suffices. The left head is struck by the hand whenever the drum is used in accompaniment, to give a low thud. The right head, struck with the *yŏl ch'ae*, a thin whip-like stick, produces a higher pitch. It requires a tight, thin skin, nowadays typically goat or dog. Each skin overlaps the circumference of the bowls and is stretched around a metal ring. The heads are laced together with cords known as *chihongsa*, and tension can be increased by tightening leather or plastic thongs (*karak chi* or *ch'uksu*). It is now common for two sticks to be used in folk bands, supplementing the thin stick with a mallet (the *kunggul ch'ae* or *k'ung ch'ae*). The flexible stem of the mallet allows players to produce virtuosic passagework.

An obsolete variant of the *changgo*, the *kalgo*, is mentioned in *Akhak kwebŏm*. This had double lacing and two sets of thongs so that each skin could be separately tightened.

Two other drums are essential to folk bands. The *puk*, named with a generic and onomatopoeic term, is a shallow double-headed barrel drum also used to accompany *p'ansori*. It was once made from a single trunk, but now tends to comprise interlocking slats. It is struck variously with a single stick, a stick and the hand, or in Miryang and Chindo with two sticks. A more decorated version, the *yonggo*, is hung at the waist in *Taech'wit'a*, and beaten on the upper skin with two sticks. *Sogo*, small double-headed frame drums with handles are also common. There are instances where *sogo* have been made from cloth rather than skin, a practice which parallels the Irish *bodhrán*. Various alternative names exist: *maegu puk* specifically relates it to agriculture, while "the way" in *pŏpku* implies a Buddhist connection.

Fourteen additional drums were once used in the court. Most are barrel drums, and some are obsolete. The large *chwago* is hung vertically in a simple frame and was first pictured in an 18th century depiction of dance. The similar *kyobanggo*, supported in a cross-frame so that one head is vertical, was described in the 1452 *Koryŏsa*, and today is retained only in one royal dance, *Mugo*. The larger *chunggo* was used during Sŏngjong's reign (1469-1494) in sacrifices to the god of war. The *sakko* and small *ŭnggo* (*sak* = start; *ŭng* = respond) were held vertically in frames decorated with dragons and tigers, but fell into disuse in the 19th century. The huge 150cm-deep *kŏn'go* (*kŏn* = build) had two skins over 100cm in diameter. Elaborately decorated, it was used alongside *sakko* and similarly fell into obscurity. References to it go back to the 12th century Hui Zong gifts.

Four drums are still employed at the Rite to Confucius. The *chŏlgo* plays with the terrace ensemble and the *chin'go* with the courtyard ensemble. Both have red bodies and are mounted with skins vertical. The *chin'go* is the largest drum still used, with skins 110cm in diameter. The *nogo* and *nodo* each consist of two red drums mounted at right angles to each other. *Nogo* are suspended on a pole inside a decorated wooden frame; only one head of each is struck. *Nodo* are pierced by a wooden pole with tigers at the base. Knotted thongs attached to each side of the body strike the heads when the instrument is rotated. Both play part of the starting signal for each piece of music, and the *nogo* additionally punctuates each 4th melodic note.

Four related drums became obsolete when the Japanese forced Korea to abandon rites to heavenly and earthly spirits. The *noego* and *noedo* were painted black to symbolize their use for heavenly spirits: *noe* means thunder. The *yŏnggo* and *yŏngdo* were painted yellow: *yŏng* signifies spirits. The *noego* had six and the *yŏnggo* eight conical drums arranged in a ring within a wooden frame and played like the *nogo*. The *noedo* had three and the *yŏngdo* four barrel drums mounted on a pole like the *nodo* and played similarly.

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K Howard